The Ultimate Tuition Magazine

Guitar Techniques

JUNE 2003 ◆ £4.99

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Guitar Techniques



REX

Learn the Thin Lizzy classic 'Jailbreak' on page 32.

EDITOR'S LETTER

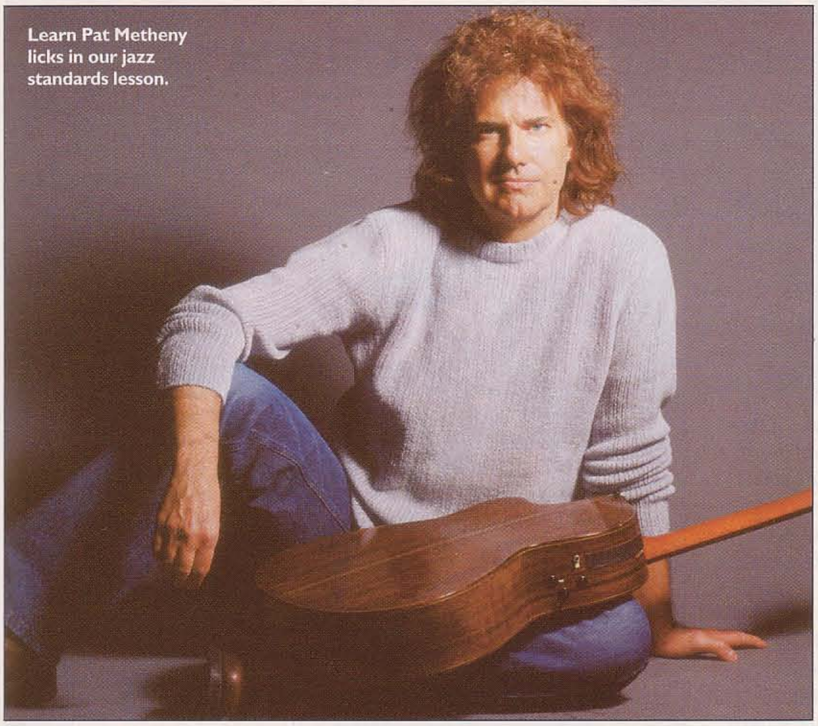
LET THERE BE RIFFS!

THIS ISSUE GT CELEBRATES THE ART OF THE RIFF BY showing you how to play some absolute corkers from the '70s. To complete the classic rock theme we've also got full tracks from Thin Lizzy and Free. Before the whiff of loon-panted nostalgia becomes overbearing, make sure you listen to the astonishing masterclass with acoustic maestro Preston Reed, which could inspire a whole new way of playing guitar.

Elsewhere, there's a great lesson from Dave Kilminster in how to play African guitar plus all our jazz, rock and funk regulars. There'll be a new name here next month as I'm off to pastures new, so I'd just like to thank everyone who has supported GT over the last 18 months and made it Europe's fastest-growing guitar magazine…

Michael Leonard ◆ **Editor**

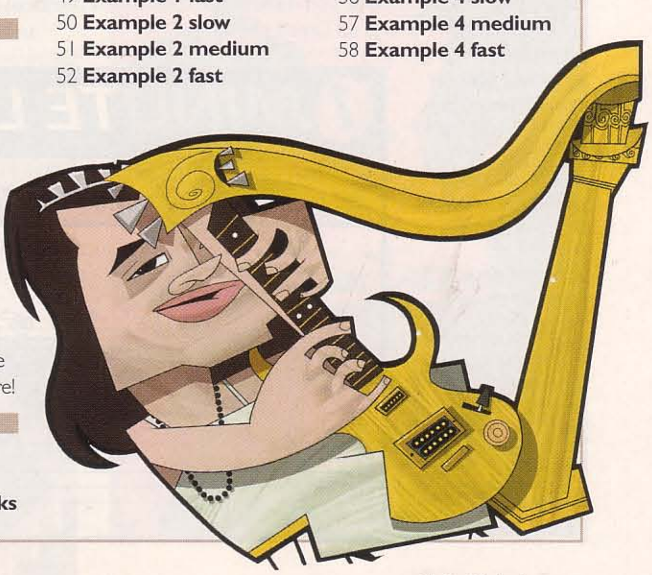




Learn Pat Metheny licks in our jazz standards lesson.

TRANSCRIPTIONS

WORKSHOPS



INTRO

NEWS ■ TIPS ■ NEW ALBUMS ■ GIG GUIDE
■ EVENTS ■ COURSES ■ COMPETITIONS…

GIG GUIDE

GT's recommended gigs over the coming months



■ **ZZ TOP**
BIRMINGHAM Academy July 27), NEWCASTLE Newcastle Arena (28), LONDON Brixton Academy (30)

■ **QUEENS OF THE STONE AGE**
WOLVERHAMPTON The Civic Hall (June 17), GLASGOW Barrowlands (19), MANCHESTER Apollo Theatre (20), LONDON Brixton Academy (22 & 23)

■ **DEFTONES**
GLASGOW Braehead Arena (June 3)

■ **MONSTERS OF ROCK – WHITESNAKE & GARY MOORE**
BRIGHTON Brighton Centre (May 12), BOURNEMOUTH, International Centre (13), MANCHESTER MEN Arena (15), BIRMINGHAM NEC (16), LONDON Wembley Arena (17), CARDIFF International Arena (19), SHEFFIELD Sheffield Arena (21), GLASGOW SECC (22), NEWCASTLE Newcastle Arena (23)

■ **GEORGE BENSON**
LONDON Royal Albert Hall (July 1), LONDON Royal Albert Hall (2)

■ **PAUL WELLER**
LIVERPOOL Kings Dock (July 16), LONDON Hyde Park (20)

■ **DEEP PURPLE**
LONDON Wembley Arena (June 21), BIRMINGHAM NEC (22), DUBLIN The Point (24), GLASGOW SECC (25), LIVERPOOL Kings Dock (July 1)

CREED SUED FOR BEING RUBBISH

Beware false genius – US law may clamp down on inconsistent performance

IF YOUR BAND IS, SHALL WE SAY, a little "inconsistent" or you occasionally have one too many shandy liveners before taking yourself to the stage, be careful never to play in Illinois. Four Creed fans in the US state are suing the band, claiming they were cheated out of a real concert last December.

The four's lawsuit claims that Creed lead singer Scott Stapp was so "intoxicated and/or medicated that he was unable to sing the lyrics of a single Creed song" during a December 29th concert in Rosemont, Illinois. "Instead ... Stapp left the stage on several occasions during songs for long periods of time, rolled around on the floor of the stage in apparent pain or distress and appeared to pass out while onstage during the performance."

To some people, that's art – but the four fans were not impressed. Collectively, the concert-goers are seeking to recoup $227, the amount they spent on tickets, service charges and parking fees. If the judge makes an award to all fans present, Creed could be smacked with a bill in excess of $2 million.

The four have already apologised but offered no refund. "We apologise if you don't feel that the show was up to the very high standards set by our previous shows in Chicago," an e-mail to fans read. "We also understand and appreciate the fact that there has been much concern about Scott's health... (He) is taking a much needed break at home in Orlando... For now, we hope that you can take some solace in the fact that you definitely experienced the most unique of all Creed shows."



Creed's Scott Stapp gave a painful performance in the Midwest.

RETNA

1 MINUTE LICK
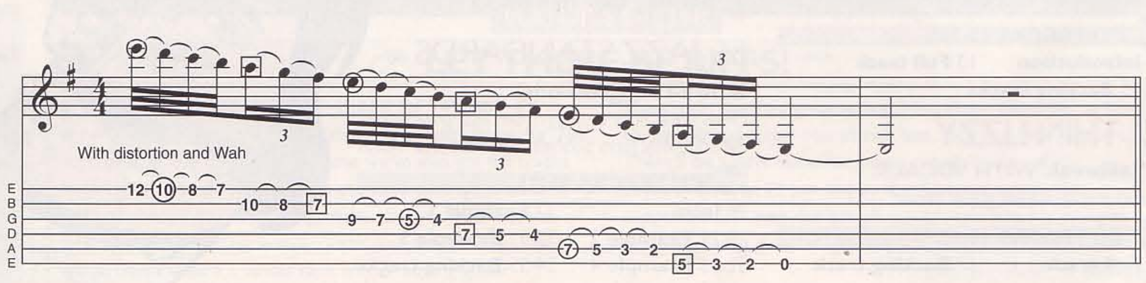
Be a guitar genius in under 60 seconds!

FLASH DESCENDING TAPPED WAH LICK

This fast descending E aeolian (EF#GABCDE) lick is not that difficult and sounds great when used either in solos or for endings. Top tip – open/toe down the wah as you tap the first note of each seven-note group. ***Phil Hilborne***



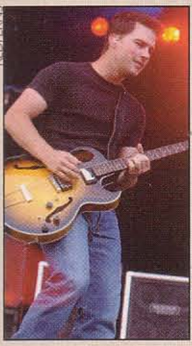
ON THE CD
TRACKS 2 & 3



THE TONE ZONE

The gear secrets behind the greatest sounds in guitardom…

RYAN PEAKE from Nickelback



REDFERNS

REGARDLESS OF FRONTMAN Chad Kroeger's alleged bad looks, Canadian band Nickelback are easily one of the biggest acts on the planet. The phenomenal success of 'How You Remind Me' caused a wide cross section of the rock public to invest in the 'Silver Side Up' album and, to their joy, found that the rest of the material was just as good. What's more, unlike fellow nu-metallers Linkin Park, there are naughty swear words on there too!

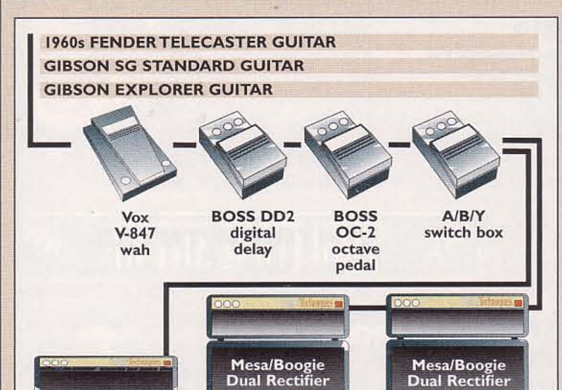
There are many different guitar tones on the album and the rig of Ryan Peake certainly reflects this; in fact, he has two amp set-ups, one for clean, the other for skull-crushing dirty tones. The former comprises a single **Fender Twin Reverb**, a modern reissue of the classic 1965 blackface model. This 2x12" combo is almost impossible to overdrive and the sparkling highs are perfect for clean sections.

For the dirty side, Peake falls into line with many of his contemporaries by using a huge wall of **Mesa/Boogie** amps and speakers. Each **Dual Rectifier** head is fed through a pair of matching 4x12" cabinets; the main reason that players such as Peake use these particular amps is that they kick out an almost unfeasible amount of gain while at the same time retaining a good level of musicality. If this sort of music is your bag, only an amp from **Boogie's Rectifier** series will do.

Guitarwise, although Kroeger sticks with various PRS Singlecuts, Ryan uses old **Fender Teles** and **Strats** loaded with high-output EMG pickups, and **Gibsons** including **SGs**, **Explorers**, **Les Pauls** and even the occasional **ES-335 semi**. Effects are simple too; again a symptom of the modern stadium-filling axeman. Only three pedals – a **BOSS Delay**, **BOSS Octave** and **Vox wah** – nestle at Peake's boot tips.

Simon Bradley

RYAN'S GEAR



AEROSMITH GET THE BLUES

The band set to record long-promised covers album



Cake walk this way: Aerosmith prepare for a change of pace.

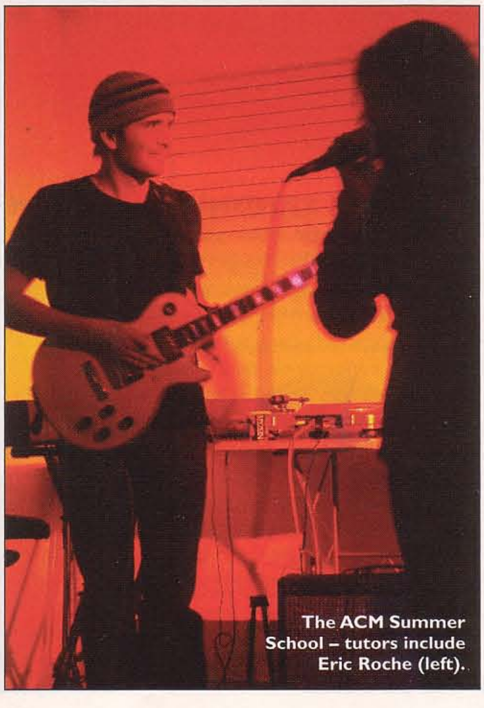
RETNA

AEROSMITH ARE GOING TO DO what they've been promising fans for 20 years – make a blues album. The legendary rockers enter the studio this month with veteran producer Jack Douglas to record a disc of mostly blues covers with a few new originals. Tracks will likely include Blind Willie McTell's 'Broke Down Engine', Little Walter's 'Temperature' and the Willie Dixon and Muddy Waters' classic, 'I'm Ready'. Joe Perry says, "What really inspired me was when I heard the blues tribute album to Aerosmith – the album 'Blues On Fire' that saw Otis Clay, Joe Louis Walker and other bluesmen covering Aerosmith tunes. When I heard that, I thought, 'That's what we've been missing'. I don't know what it's going to sound like, but I do know it's going to be something different from anything that we've done in a long time." Perry plans to sing lead vocals on at least one track, planned for an autumn release.

SUMMER STRUMMERS

Book now for ACM's fun-filled guitar summer school

THE ACM HAVE confirmed their summer school for 2003 will take place from 18-22 August 2003. Reviewing the course, GT's sister mag 'Guitarist' said: "A week off work, full fried breakfast every day and the best guitar teachers in the business. As holidays go, it doesn't get a lot better than this." Teachers include Eric Roche (pictured), GT's Jamie Humphries, Dave Kilminster, Guthrie Govan and Pete Callard. Get more information from the ACM on 01483-500800.



The ACM Summer School – tutors include Eric Roche (left).



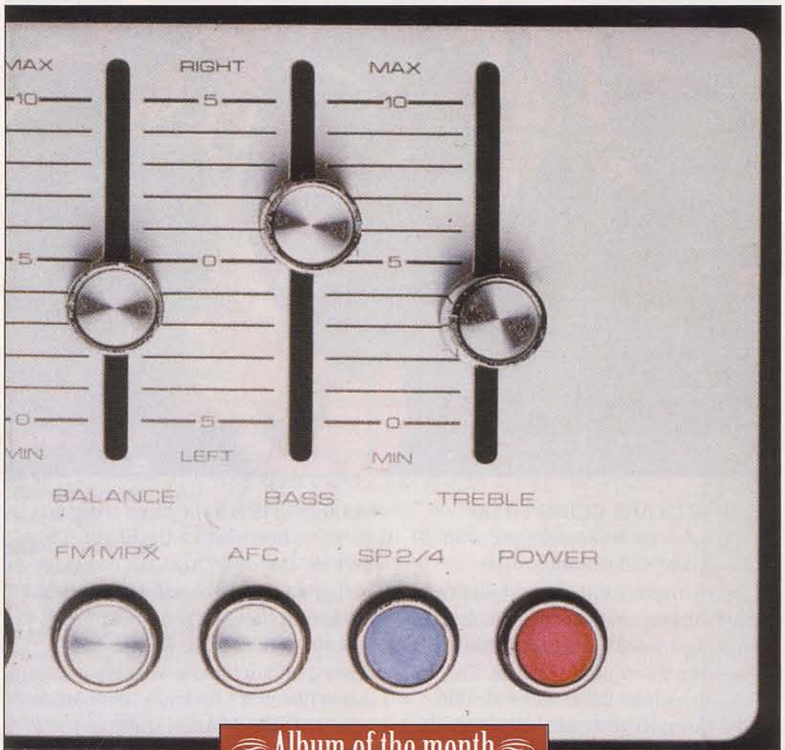
INTRO

NEWS ■ TIPS ■ NEW ALBUMS ■ GIG GUIDE
■ EVENTS ■ COURSES ■ COMPETITIONS...

NEW ALBUMS

Recent guitar releases to get you inspired...

Overall Ratings
A must buy! ★★★★★
Excellent ★★★★
Good ★★★
Average ★★
Poor ★



Album of the month

BILL FRISELL
'The Intercontinentals'
(Nonesuch)
Although a confirmed jazz black belt, Bill Frisell is more adventurous than most of his peers. As a result he has left the million-notes-a-minute approach to dozens of sound-a-like guitarists, preferring to explore space, ambience and melody. Indeed, it would be wrong to call this a jazz album. It has a certain bluegrass feel to it at times – no surprise if you heard his previous collection of trad American tunes – 'The Willies' – but with a mystical bent that wouldn't see it out of place as a David Lynch soundtrack. There is also a hint of World Music, thanks to his collaboration with other fine musicians from around the globe, including US pedal steel maestro Greg Leisz and Brazilian singer/ guitarist Vinicius Cantuária.
Full of amazing playing and great tunes.
Best bit? 'The Young Monk's East-meets-West voicing. ★★★★★

REVIEWS BY ROB TRIBE

SURINDER SANDHU
'Sarang Orchestra' (Resonator Records)
Surinder, who plays the Sarangi – a traditional Indian stringed instrument – forced himself to learn orchestration and recapture some old mixing techniques to arrange the performances on this record, a sumptuous mix of classical Indian sounds with a Western edge. Brilliant though it is, you may wonder what it is doing on these pages. Among the musicians joining Surinder on this musical exploration is guitarist Steve Vai, providing some fine electric and acoustic moments, all with a slight Indian spice. Highly recommended if you want to broaden your musical horizons.
Best bit? Although Vai is great, Roland Chadwick's acoustic solo on 'Children Of The Sand' is exquisite. ★★★

GREG KOCH
'Radio Free Gristle' (Favored Nations)
Steve Vai also had a hand in Greg Koch's new album, this time as 'executive producer.' Obviously someone special was needed to recognise Koch's, err, unique talent – he's well known in the States as a player who can reduce trade show audiences to tears. 'Radio Free Gristle' is a whole bunch of mainly instrumentals interspersed with Koch doing a passable impression of a mad-as-a-hatter radio DJ. When he's not kidding around, Koch plays a mean Strat and in so many styles he can't be anything but an inspiration. If you like the music of Vai, John Scofield or Frank Gambale, then this is an absolute must-have.
Best bit? Some tasty Steve Howe-isms on 'Sassy Strumpet'. ★★★★★



FEAR FACTORY
'Hatefiles' (Roadrunner)
Fear Factory were one of the first bands to mix metal with techno, the resulting sound fitting '90s hardcore angst like a glove. 'Hatefiles' is packed full of B-sides and unreleased tracks that prove interesting to the uninitiated and a must for fans. ★★★

EZIO
'The Making Of Mr Spoons' (Eagle)
The third album from Ezio is a tuneful collection of mainly acoustic and gentle rock'n'roll. Very user-friendly and instantly hummable, with hints of Dylan and Petty along the way, it's one to strum along to. ★★★

TYPE O NEGATIVE
'Life Is Killing Me'
(Roadrunner)
More tuneful Goth metal from New York's TON, complete with the odd cheesy synth and, dare we say, a sense of humour. It's slow-paced power chord heaven, and just the thing for slinging the axe down low and picking up some new riffs. ★★★

TUCK & PATTI
'Chocolate Moment' (T&P Records)
Tuck and Patti, a husband and wife duo, have been making music for years and now this, their eleventh album, is debuting on their new record label. Sounds like a match made in heaven, as does the combination of Tuck Andress's acoustic guitar and Patti Cathcart's soft and jazzy voice. Although this may be limiting to some artists, Tuck's incredible technique fills the sonic space normally occupied by other instruments, his chord playing is a jazz accompanist's dream and he mixes it with melt-in-the-mouth phrasing.
Best bit? 'Reverie's chord solo is just one of many fine moments. ★★★★★

MIKE BLOOMFIELD, AL KOOPER, STEVE STILLS
'Super Session' (Columbia)
Originally released in 1968 and reissued with clockwork regularity, this lauded album is now available remastered at mid-price. Bloomfield was the Eric Clapton of late '60s America, a young white blues player who played with a fire and skill way beyond his years. It's his tracks (Side 1, in old money) that will delight guitarists most, though the Steven Stills-led tracks include the 11-minute epic 'Season Of The Witch'. If you're a '60s blues scholar, this is an essential buy.
Best bit? For Bloomfield in full bloom, listen to 'Albert's Shuffle' ★★★★

GODSMACK
'Faceless' (Universal)
Already successful, the profile of Godsmack was given an undoubted boost when 'I Stand Alone' was used to hype last summer's blockbuster 'The Scorpion King'. It's a great track and the centrepiece to this, the Bostonian's rockers' third album. With deep chugging lines and a collection of smart solos from guitarist Tony Rombolo, 'Faceless' is heavy but tuneful. Like all good metal bands, Godsmack explore their acoustic side in the track 'Serenity' – a great track for building up beginners' acoustic chops – while previous hits 'Keep Away' and 'Awake' are unleashed live towards the end.
Best Bit? 'I Stand Alone's simple but perfect rhythmical riff. ★★★

LYNYRD SKYNYRD
'Vicious Cycle' (Sanctuary)
To celebrate 30 years of Skynyrd, the band that has seen more tragedy than is strictly fair in rock'n'roll, have recorded this first studio album in four years. Original guitarist Gary Rossington remains with Johnny Van Zant, the brother of original singer Ronnie, now on vocals and doing a great job of capturing the bar room brawling sound. Although tempting fate with song titles like 'Lucky Man', 'Hell Or Heaven' and 'Dead Man Walking', 'Vicious Cycle' still sounds edgy, modern and rocky. Good on 'em.
Best bit? The guitars on 'Jake' – just like them good ol' days. ★★★

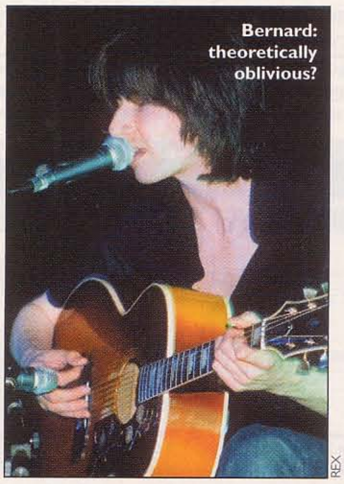
LETTERS

Let us know what you want from your magazine by writing to:
Guitar Techniques, Future Publishing, 30 Monmouth St, Bath BA1 2BW
or email us at guitar.tech@futurenet.co.uk

BB WHINGE

In his transcription of Bernard Butler's 'You Light The Fire', Eric Roche expresses doubt as to the harmony in bar 57 (GT May 2003, page 57). Well, if he thought it worth mentioning in his introduction, perhaps he's interested in another view.

Firstly, there's no tenable theory, as mentioned by Eric, that "chords are major or minor, not both": try telling that to many 20th century composers like Bartok who deliberately combined the two or indeed to some renaissance composers in whom the two thirds can become perilously close. In fact, in a renaissance musical context you could probably call Butler's major 'E' over the minor 'E♭' a false relation. And you do regularly get the two combined in blues chords,



Bernard: theoretically oblivious?

REX

though often, for some reason, spelling the minor third as an augmented 9th – same difference, and when the musician is playing by ear and doesn't give two hoots to the theory, who cares? Well the point is that 'theory' is meant to follow on behind 'practice' and analyse and account for what happens...not try to force practice into a preconceived theoretical framework.

To my ears, I doubt whether Butler was overly aware of the chord names he was playing. In fact the clash that Eric picks up on here is a mistake, though a mistake of intention because it clearly isn't a technical error. It falls too conveniently under the fingers but just sounds false.

And while on the general subject, I'd analyse the chord progression at the beginning of the song as G-Bm-Am7, because that's what the bass is giving. The G in the treble is ornamental and less functional, so I wouldn't call it G with a major 7: it sounds minor, so the high A becomes a 7th and the Bm falls in parallel to Am7. With best wishes and infinite admiration for the work your tutors do.

Stephen Kenyon
www.jacaranda-music.com

If "theory was meant to follow behind practice", why is there the saying of "putting theory into practice"? Still, you're probably right... and about the chord progression too... Nice tune though, innit?

SLASH AND BURN

How can you have more than one key in a solo? When I try and modulate, it always sounds clumsy an awkward. Grrr, one does hate that Slash blokeee...

Ben Ben
Via email

ASK GT

GT is on hand to answer your technical and playing posers...

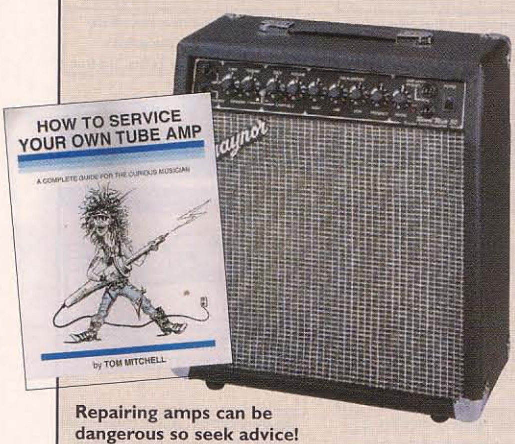


The Zoom PS-02 Palmtop Studio.

LONG TRAYNOR RUNNING

I'm a 15 year old in need of your help. Now, my old man has an old Traynor YGM-03 Guitar Mate amp and it looks pretty old and messed up, but it works alright. Anyway, I was interested in doing it up for my DT project. Here comes the questions: What could I do to make it sound better, how could a novice like me do it, and is there a way to stop an annoying humming from the cab output?

Luke Hale
Fareham, Hants



Repairing amps can be dangerous so seek advice!

GT answers: Be extremely careful when attempting to 'do up' any electrical product or attempt to solve an electrical fault. There are some serious voltages and amperages in all guitar amplifiers and, unless you know exactly what you're doing, you could injure yourself badly. We suggest taking the amp to a qualified electrician and having a chat with them about what you'd like to do. Alternatively, you could check out the excellent book 'How To Service Your Own Tube Amp: A Complete Guide For The Curious Musician' by Tom Mitchell. We stress again though: be very careful!

FEEDBACK ATTACK

Me and my friend are trying to record songs to compile a CD. We are using my Zoom PS-02 Palmtop Studio. I have a Washburn WG-580, a Line 6 Flextone XL, and a small 40 Watt Peavey amp (and the PS-02). My friend has a Squire guitar, a Line 6 spider amp and a floorboard for it. We have just bought an Ibanez electro-acoustic. We have recorded 2 songs ('Parisienne Walkways' and 'Classical Gas'), using the 60 preset tones. We would like to record 'Carillon' (Sky), and 'While My Guitar Gently Weeps' (The Beatles), but the tones on the Palmtop aren't right. We have the tones ready on the amps, but when we go to record on the Palmtop, we get a lot of feedback. How can we get rid of the feedback?

Dan Jones (14)
England

GT answers: It's very difficult to offer useful advice without actually hearing the feedback you're experiencing, so the only thing we'd suggest is making sure that the volumes you're using to record aren't too high. If you encounter feedback via your electro-acoustic, then make sure you move away from whatever monitoring you're using.

Try and identify the notes common to both keys/scales and build your changes around these. And keep on hating Slash politely. Well done.

CLAPPED OUT

I've just started reading GT and think it's the world's greatest mag. I've renewed my interest in playing guitar thanks to Eric Clapton and GT's January 2003 'Sunshine Of Your Love'. Can I get back issues that feature Clapton? I hate to think what I've been missing all these years and want to make up for lost time. Any future issues planned that feature Clapton? Any chance of featuring 'Danny Boy'?

Robert Joyce
Via email

All issues featuring Clapton are sold out now. That's the umpteenth request for 'Danny Boy' so we'll see...

SUITABLE FOR MINORS?

Might be a good idea to explore the minor harmonic scale, how it is played and used in rock guitar with examples of solo and backing track.

Brice Bagouendi
Via email

Shaun Baxter looked at the minor harmonic scale in January 2002 issue, Brice, in a study of Yngwie Malmsteen – though I'm afraid we don't have any more back issues if you missed it. Any other players you'd like to see in GT who use it?

★ STAR LETTER ★

Each month we pick a letter from the bag and we'll send the chosen one some tuition gifts from the **GT** cupboard

OLD GLORY?

My son's a guitarist too and we had this discussion the other day about old vs new! I think I actually converted him to some players in GT as, although they might be of an older 'vintage' than he normally listens to, their playing actually involves some skill and musical invention, whereas a lot of his favourite guitarists seem to rely on studio trickery, overdubbing or effects. So please keep featuring the great guitarists of the '70s and '80s. Thanks to you, my 12-year-old son has discovered Van Halen!

John Durley
Leamington Spa



Turn to page 16 for a classic rock blowout, John, and enjoy. Don't dismiss everyone young though. Remember, Jimi Hendrix was just a "gimmicky" player once too...

As far as tones go, surely you can get just the right sounds from the Flextone? Good though the PS-02 is, it can't compare with most Line 6 products for actual sound performance. Trial and error is a great way of learning to record, and we reckon certainly on the right track. Good luck.

OIL BE BACK?

First, thank you for such an incredible magazine as Guitar Techniques. I have learnt so much in the few months that I've been with you, and I owe much to the players on the CDs – if only to be half as good as they are! For a long time I've used 3-in-1 oil on a cloth to clean the strings (especially under the strings) and frets to prevent rust and make string bends easier. I've now bought Fast Fret and wonder if it actually does the whole job it's supposed to. What is your view please? Also, I'm about to try a set of Elixir nanoweb-coated strings. Presumably Fast Fret (or oil) is still a good idea to ease things along?

Rex Poulton
Via email

Fast Fret: a wise choice for guitar maintenance.



GT answers: Glad you enjoy the mag, Rex. A small dab of 3-in1 oil is okay for strings and lubricating bridge saddles, string trees etc, but Fast Fret is specifically designed for its job and we do recommend it – subscribers to GT get a free pack (see page 64). Other bespoke cleaners are Jim Dunlop (www.jhs.co.uk), StringLife (www.newstrings.co.uk) and Bay City (String Kleenze cloths). A tip from Tom Morello (Audioslave) is to wash your hands before playing,

FLOYD WOES

In the April issue of GT you tabbed 'Lenny' by SRV but down-tuned and I own a f@#!ing SuperStr&t with a Floyd bast@#d Rose trem! Have you not experienced the hair-pulling, nail-biting frustrated anguish that is down-tuning on these pointy cretins?! Couldn't you have made my life easier and produced a backing track in standard tuning?

Woody
Via email

We could have, but we've really got it in for you, Woody. Seriously though, the 'Lenny' audio was from Line 6 and authentically in E♭ (as is this issue's 'Jailbreak'). But we'll bear such issues in mind in future...

BOGUS BACK ISSUE SEARCH!

Hail all ye holy guitar dudes of such awesome proficiency. Erm, anyway, I am a pretty advanced player with a good ear, and so can usually grasp most of a piece from listening to the CD. Being a rather large Martin Taylor fan, I am keen to try and add his arrangement of 'I Got Rhythm' to my repertoire. The problem is, I just cannot get my ^%$@ing head round synchronising both the melody and bass line, and I'm also not too sure on the fingerings either. Most of the other material on 'In Concert' seems like a scribe's birthday treat by comparison. Transcription please?... pretty please with Holly Valance on top? PS. January's issue was pretty slick. I particularly enjoyed indulging in some of Guthrie's 24-bar blues, and was very impressed with Juan Martin's flamenco masterclass; it covered a lot of ground for one lesson.

Jamie Horowitz
London



Floyd Rose-equipped guitars – awkward for down-tuning.

RETNA

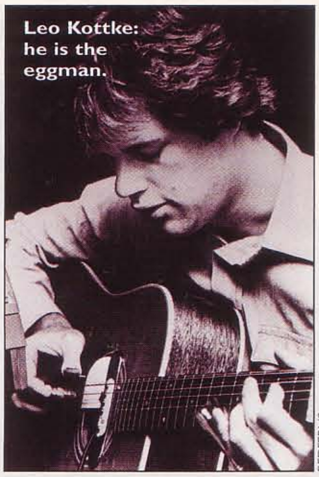
LETTERS

Guitar Techniques, Future Publishing,
30 Monmouth St, Bath BA1 2BW

All hail ye reader of most bodacious linguisticy! Martin looked at 'I Got Rhythm' as recently as 2001, Jamie, so he's unlikely to revisit it soon. We have no back issues left of that either – maybe you could try the GT forum (http://forum.intermusic.com/) or Ebay? It's at this point that we crassly recommend the benefits of a GT subscription!

EGG HUNT

I am being driven insane by my useless attempts to decode Leo Kottke's 'Eggtooth' (from 'The Best Of The Capitol Years'). Could you please consider tabbing it before I throw myself into a Pacific-rim volcano? I have also been working on a solo



Leo Kottke: he is the eggman.

REDFERNS

version of Cole Porter's 'You'd Be So Nice To Come Home To'. I had a beautiful guitar instrumental version on a compilation CD called 'Jazz For Lovers', but it got nicked. Any idea who might have recorded it? My version was George Benson-esque...

Alan McLintic
Auckland

Alan, you can get individual transcriptions of Leo Kottke tunes at the www.stropes.com website. Each is $10 but they're done by Leo himself, so you'll get the real deal. As for your jazz tune on 'Jazz For Lovers', might it be by Jim Hall?

TOTO RECALL

I thought it sad and ironic that you took the opportunity to slag Steve Lukather and Toto in the March 2003 issue (Albums, p10) whilst he appears elsewhere in your mag being interviewed and giving a lesson. Steve is one of the few guys who can actually play his instrument that you guys write about anymore. He is always tasteful, sensitive, a model of how rock guitar should be played. And I take issue as to why Steely Dan's 'Bodhissatva' "needs to be covered"? How about 'cause it is a great altered blues and Toto loves the song.

Why does every cover have to be a (usually bad) Hendrix rehash or Stevie Ray ripoff? Thanks for letting me vent.

Ben Neiman
USA

You shouldn't confuse an album rating with "slagging" Steve Lukather, Ben. Sometimes, very talented musicians make poor albums and our reviewer thought Toto's covers album was simply not their best. That doesn't mean GT thinks Steve Lukather's a bad guitarist.



Steve Lukather: maligned...not.

MORE METHENY?

About six months ago I heard this track on Lyric FM and I thought it was a wonderful piece of music – Pat Metheny's 'Map Of The World'. I tried everywhere to get the sheet music, and I eventually found it as part of a book of Metheny's but it cost too much. I can take some of his playing but most of it is so diverse that I can't absorb it.

So you can imagine my surprise to see it in March 2003's GT. It moves beautifully and I am enjoying getting through it, albeit bar by bar. Well done and thanks!

Joe
Via email

LOOKS ARE EVERYTHING?

I've always hesitated when thinking about penning a letter to GT but credit where credit's due, and it's long overdue. I've been reading GT since 1994 so I've seen it from it move from the most interesting guitar magazine to the standout magazine for guitar tuition.

You've got the format just perfect at the moment – I love the layout and style of the magazine pages, and the information is clear while staying interesting and professional looking. I particularly like the recommended listening boxes, which have opened my eyes to some great musicians. Please, please keep the magazine in a league of its own.

Keith Lang
Dublin

We've got some more recommendations in this issue in our 8 Classic Rock Riffs lesson. Any other readers want more of these? GT

Send letters and Ask GT queries to **Guitar Techniques, Future Publishing, 30 Monmouth St, Bath BA1 2BW** Email us at **guitar.tech@futurenet.co.uk** For Back Issues call **01458 271116**



FROM THE GT FORUM

The *b-i-i-i-g* questions answered, such as:
Top tips for practice sessions...



Parker's Fly – lovely?



Gibson Les Paul – lovelier?

You debate the most beautiful guitar ever...

"For sheer drool-worthiness I vote for the Gibson J185. Loverly stuff. It goes without saying that PRS make the electrics of equivalent beauty." **dermo909**

"Well obviously my USA Deluxe Strat in Translucent crimson! Ohh and the Gibson SG. It rocks!" **peterhmk**

"Gibson Les Pauls are lovely." **Stupid Alex**

"My Brian Moore I8 – it has the most gorgeous quilt top, can't be beat for value either." **craigy**

"Encore Acoustic, first one that I paid for." **Fevriul**

"What shocking taste you all have! None of your lists would appear in my top 50, even. How about D'Angelico or Benedetto for vintage masterpieces? Or current stuff from Henneken, Chris Larkin, or Mike Vanden? I could go on and on and I want them all!" **Stringbusters**

"My favourite guitar would either have to be a PRS Hollowbody, Fender Jaguar and Rickenbacker 360." **Einziger**

"Parker fly, without a doubt." **Rock-babe**

"Anyone else like Gordon Smith guitars apart from me? They do a really nice thin body one... mmm. But my heart lies with the Gibson Flying V with that weird bridge thing (like a Bigsby). It looks awesome – you can see it on the new Zwan video." **Active**

Join the GT forum at **http://forum.intermusic.com/**

If you want to add some classic rock riffs to your repertoire, here's eight killers that every guitarist should know...

8 CLASSIC ROCK RIFFS
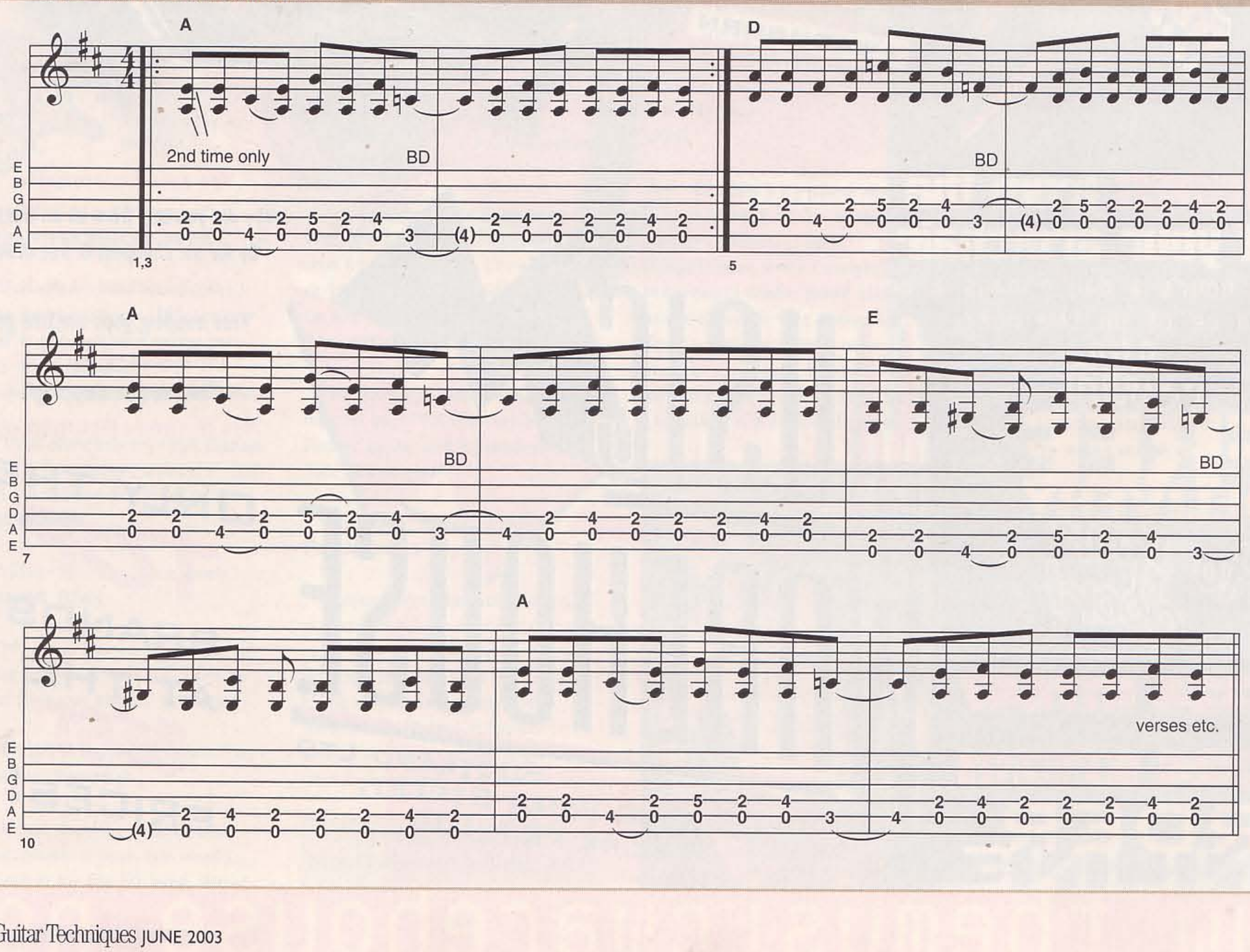
CORBIS

LED ZEPPELIN 'ROCK AND ROLL'

ON THE ORIGINAL recording of this riff there are at least three guitars being played, possibly more. Here, I have shown the main guitar part (panned centre) and also chord diagrams for the overdubbed double stop part (panned right). Once you have the main part down, try and add in the double stops at the correct points – this is what Jimmy himself does on the live version of this song on Led Zeppelin's 'The Song Remains The Same' CD – and it sounds great. In terms of sound, a moderately distorted tone with a fairly fat bottom end, not much mid-range and a fair amount of treble should put you on the right track.

◆ **DID YOU KNOW?** *Jimmy Page claims that he and John Bonham wrote the music to 'Rock And Roll' in just 15 minutes; they were inspired by an old Little Richard tune, 'Keep A Knockin''.*

LED ZEPPELIN 'ROCK AND ROLL'





Jimmy Page: the Man in White makes rock 'n' roll whoopee.

GT **RATING**

EASY/MODERATE

The difficulty of these riffs varies, though none are especially difficult…

Helps improve your:
- **Classic rock repertoire**
- **Songwriting ideas**
- **Stamina**

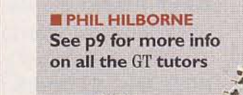


◆ **HEAR IT ON**: Led Zeppelin 'IV' (1971)

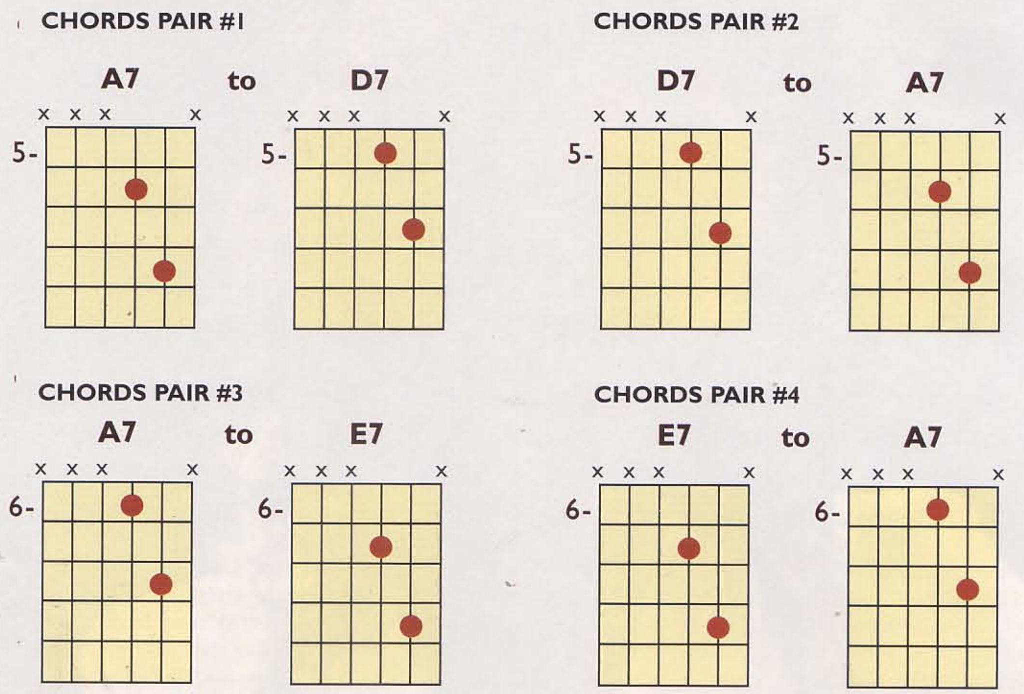
YOUR GT **TUTOR**

PHIL HILBORNE

See p9 for more info on all the GT tutors



LED ZEPPELIN 'ROCK AND ROLL' DOUBLE STOPS



"THESE ALSO GO UP TO 11..."

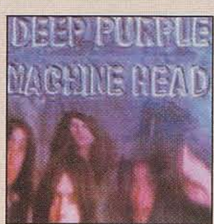
More classic rock albums that should be in your collection...

IF WE DEFINE THE CLASSIC ROCK era as being 1970-80 (and we do!) then there are numerous other albums that'll give you a crash course education in rock riffology. **AEROSMITH**'s 'Toys In The Attic' (starring 'Walk This Way') is worthy of investigation as is the debut by post-Free BritRockers **BAD COMPANY**. Getting heavier, go against the flow when it comes to **BLACK SABBATH** and get 'Master Of Reality' instead of 'Paranoid': 'Children Of The Grave' and 'Sweet Leaf' boast two of their heaviest riffs.

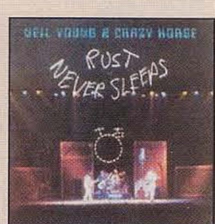
DEEP PURPLE's 'Machine Head' is another early '70s must-have, starring 'Highway Star', 'Space Trucking' and (yikes!) 'Smoke On The Water'.

ROLLING STONES albums are awash with great riffs, though it's hard to top '71's 'Sticky Fingers' ('Brown Sugar', 'Bitch', 'Wild Horses' just for starters). Not far removed, and even looser, is the **FACES**' 'A Nod Is As Good As A Wink To A Blind Horse'. To hear how American bands of the era brought together rock, blues and country, simply get **LYNYRD SKYNYRD**'s 'Pronounced Leh-Nerd Skin-Nerd' ('73), which toted 'Freebird' and all but invented the Southern rock genre. Slicker still, though still loaded with great guitar, was **THE EAGLES**' 'Hotel California'. Production became increasingly important on albums by the likes of **BOSTON** ('Boston') and **BLUE ÖYSTER CULT** ('Agents Of Fortune'), though **TOM PETTY** ('Damn The Torpedos') and **DIRE STRAITS** ('Dire Straits') kept the flag flying for rootsier rock. By the decade's end, the genres of AOR, heavy rock and metal were increasingly separate, though bone-crunching rock'n'roll could still be had in **AC/DC**'s 1980 classic 'Back In Black' (1980), **ZZ TOP**'s 'Deguello' (their last great album before going "technoboogie") and **NEIL YOUNG**'s epic 'Rust Never Sleeps'.
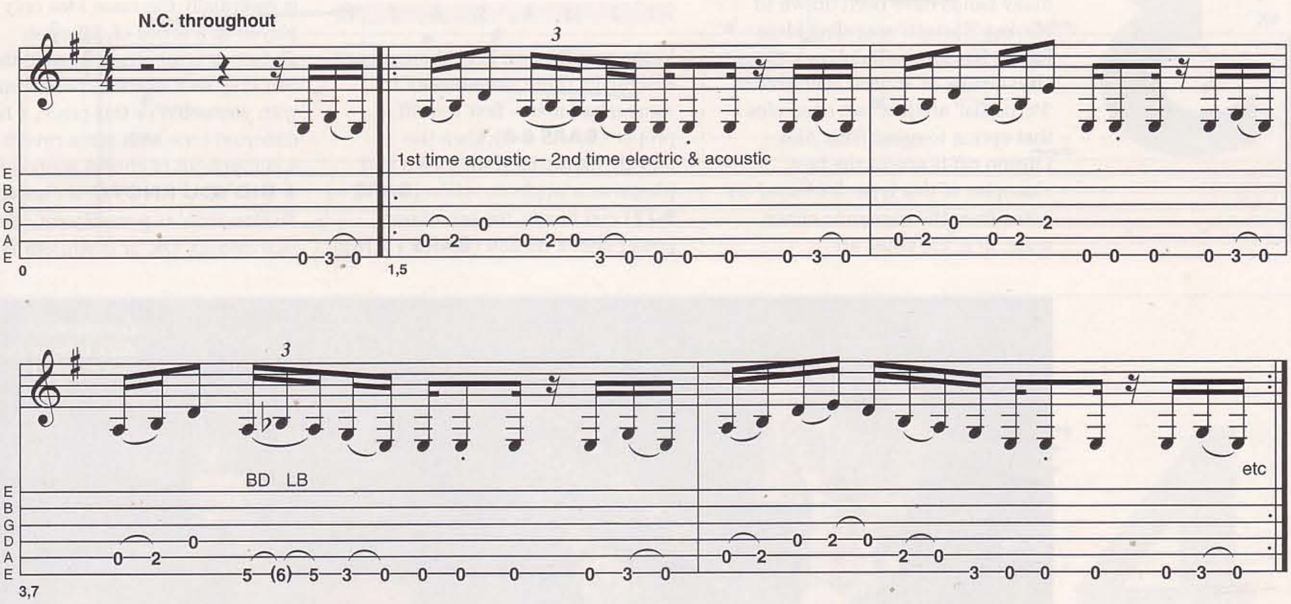








FLEETWOOD MAC 'OH WELL'

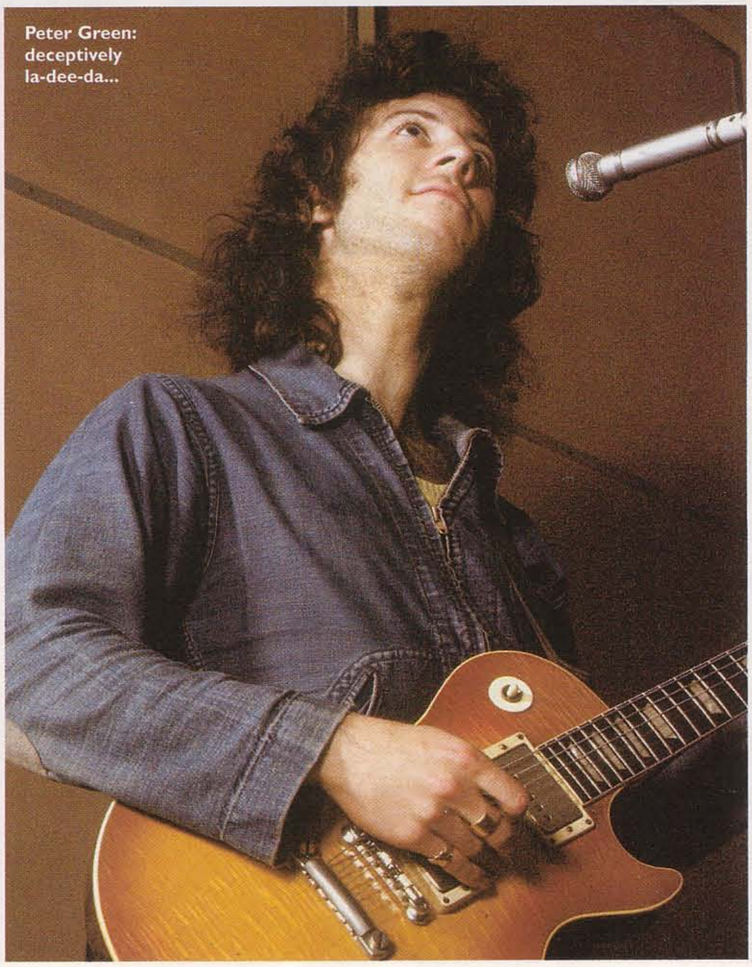


FLEETWOOD MAC 'OH WELL'

2

CONSIDERING THAT this riff was recorded/written by Peter Green back in 1969, it must have been pretty scary stuff to hear – there simply wasn't anything around like this back then. Even today – some 24 years later – it is still pretty challenging to play. The best advice is obviously to start off working through it slowly and then build it up to tempo gradually. Also, isolating each bar and particularly making sure that all the hammer-ons and pull-offs sound 'crisp' and accurate should help a lot too. On the GT CD version, I played it as per the original, with acoustic guitar on its own for the first 4 bars, which is then joined by electric guitar for the remainder of the part. Bear in mind, however, that this also sounds great played all the way through on both acoustic or electric guitar, so don't worry about the prospect of having to change instrument mid-riff...

◆ **DID YOU KNOW?** *One of Peter Green's best-known compositions, 'Oh Well', has been covered by Big Country, Kenny Wayne Shepherd and Jimmy Page/The Black Crowes, among many others.*



Peter Green: deceptively la-dee-da...

PICTORIAL PRESS



◆ **HEAR IT ON:**
Fleetwood Mac 'Then Play On' (1969)

3 RUSH 'A PASSAGE TO BANGKOK' (LIVE)

Throughout the history of rock many bands have been drawn to playing 'Eastern'-sounding ideas – Richie Blackmore/Rainbow's 'Gates Of Babylon' or Yngwie Malmsteen's 'Perpetual' are just two examples that spring to mind. This Alex Lifeson riff is one of the best examples of this type. It's based on notes from the harmonic minor scale; in E the notes are:

E	F#	G	A	B	C	D#	E
1	2	♭3	4	5	♭6	7	1

In the parts shown here there are essentially three variations of the same initial idea – first the riff proper (**BARS 0-8**), then the melody harmonised up a 10th and played as a single note line (**BARS 9-12**) and finally, the pre-chorus power chord version (**BARS 13-16**).

This clever way of reiterating what is essentially the same idea only played as a series of different variations is an arranging skill that is certainly well worth experimenting with yourself. For this piece, a fat, distorted tone with some reverb and a fair amount of chorus sounds fab.

◆ **DID YOU KNOW?** *'A Passage To Bangkok' is possibly an ode to marijuana. OK, it definitely is.*
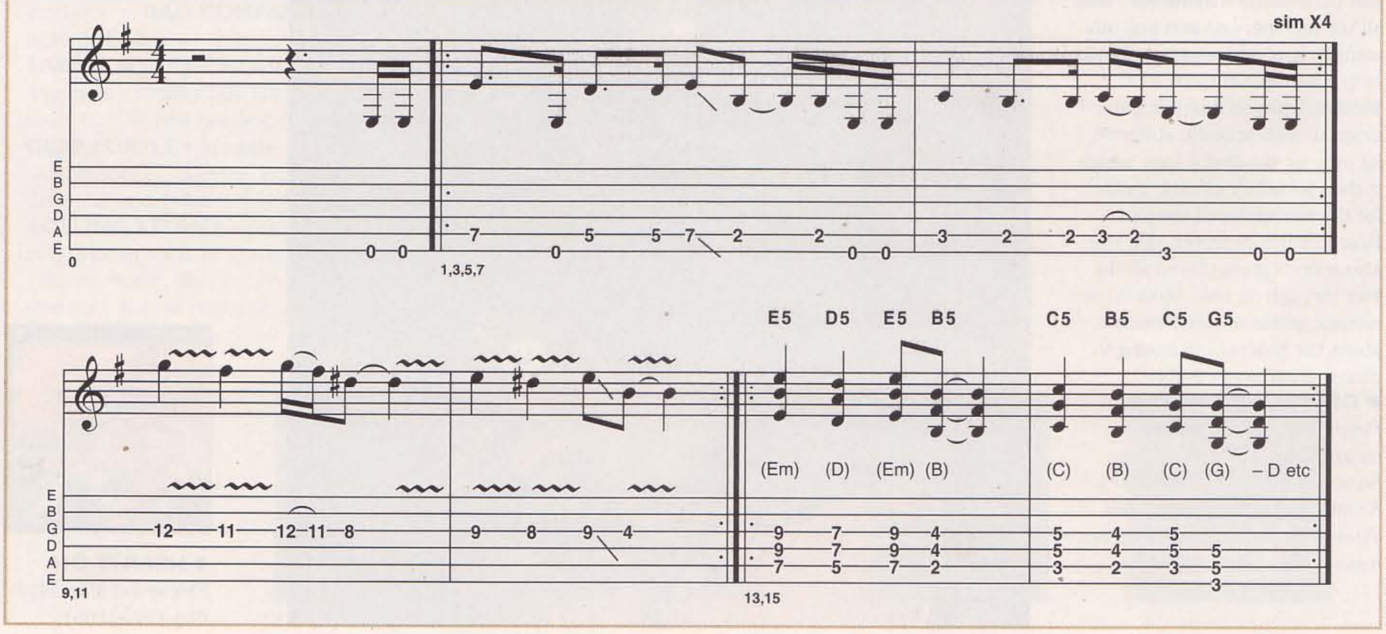


Double Rush: Alex Lifeson (left) and Geddy Lee.

CORBIS

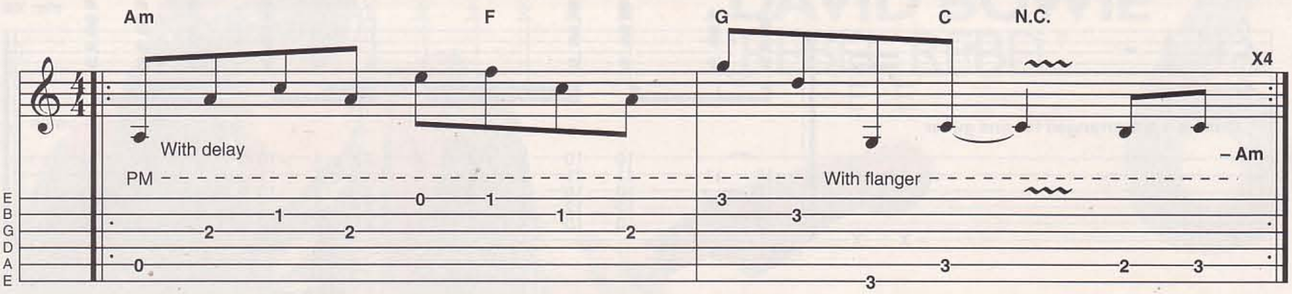


◆ **HEAR IT ON:**
Rush 'Exit... Stage Left' (1981)

RUSH 'A PASSAGE TO BANGKOK'



VAN HALEN 'AIN'T TALKIN' 'BOUT LOVE'



VAN HALEN 'AIN'T TALKIN' 'BOUT LOVE'

4

SOMETIMES THE simplest ideas are the best – this intro is comprised of arpeggio fragments from the chords of Am, F and G. It is the sort of part that anyone could have come up with – but fortunately for him, in this instance Eddie Van Halen did. It is certainly worth bearing in mind that it really does take a lot of insight and control to be a really accomplished player such as EVH and yet still see the potential in a simple idea like this – there's a worthwhile lesson here, for sure. Technically, as you play this, make sure you mute the notes as indicated with your right-hand palm. Also, to make it sound authentic, a splash of delay (approx 215ms) and some flanger where indicated would be appropriate.

◆ **DID YOU KNOW?** *As kids, Alex Van Halen originally played guitar and Eddie played drums.*



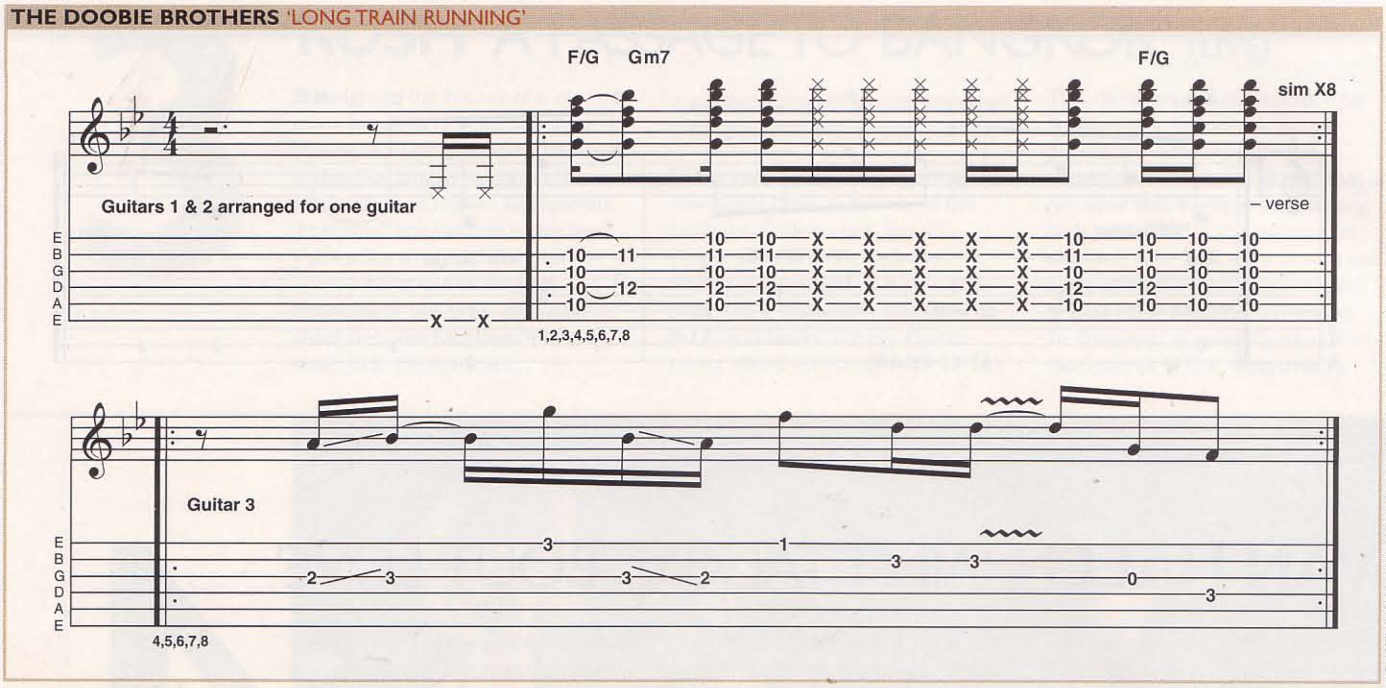
Eddie Van Halen: romance makes his hair curl.

RETNA



◆ **HEAR IT ON:**
Van Halen 'Van Halen' (1978)

THE DOOBIE BROTHERS 'LONG TRAIN RUNNING'

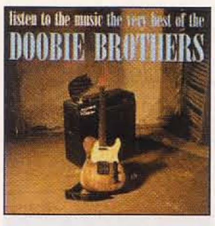


THE DOOBIE BROTHERS 'LONG TRAIN RUNNIN'

5

THIS FUNK ROCK guitar riff is a total classic of the genre. On the original, there are, in fact, three separate guitars (acoustics) being played. I have shown two of them here. The first (panned right) involves the famous chordal hammer-on and a lot of percussive muting – during this, aim to keep your right hand moving in constant 16ths. Also, relax your arm and don't hold the pick too tightly either. The second guitar part (panned left) is the same as the one just seen, only there are no percussive strokes heard – just 'play them in the air' to keep the timing 'tight'. The third part (panned centre) is the 1-bar repeating motif that really is just the icing on the cake – be careful with the timing as you play this part – it is very easy to accidentally rush, especially when you are performing the slides.

◆ **DID YOU KNOW?** *At the height of their fame, the Doobies' Doobro Corporation's investments included buying a shopping centre near Sonoma, California. Rock and roll, cats!*



◆ **HEAR IT ON:**
'Listen To The Music... The Very Best Of The Doobie Brothers' (1998)



The blue grass boys confirm 'one too many doobies' rumour.

CORBIS

TRACKS 4-11



RETNA

DAVID BOWIE
'REBEL REBEL'

6

I MUST CONFESS that prior to completing this feature, 'Rebel Rebel' was one of those riffs that I had always played by ear... and wrongly, as I had previously missed out the low E note. Not much, you might think, but the inclusion of this one note actually means you have to jump from the low E to the B string every time it occurs in **BAR 2** of the riff, and this actually makes it pretty tricky to play consistently all the way through. It is for this reason that on the GT CD version, the 2-bar riff is repeated 16 times, which covers the whole of the song's intro and verse sections. Your challenge – should you chose to accept it! – is to play along with the GT CD version at least once all the way through with no mistakes. Record yourself doing this if you can – it isn't as easy as you might think. In terms of tone, dial up a moderately dirty sound with plenty of top-end bite, and make sure there's enough clarity to hear all the notes clearly.

◆ **DID YOU KNOW?** *Mick Ronson reportedly claimed this riff was written by the Spiders From Mars during a jam, but only Bowie played on the final single version.*

David Bowie: colour blind rebel valiantly grooves on.
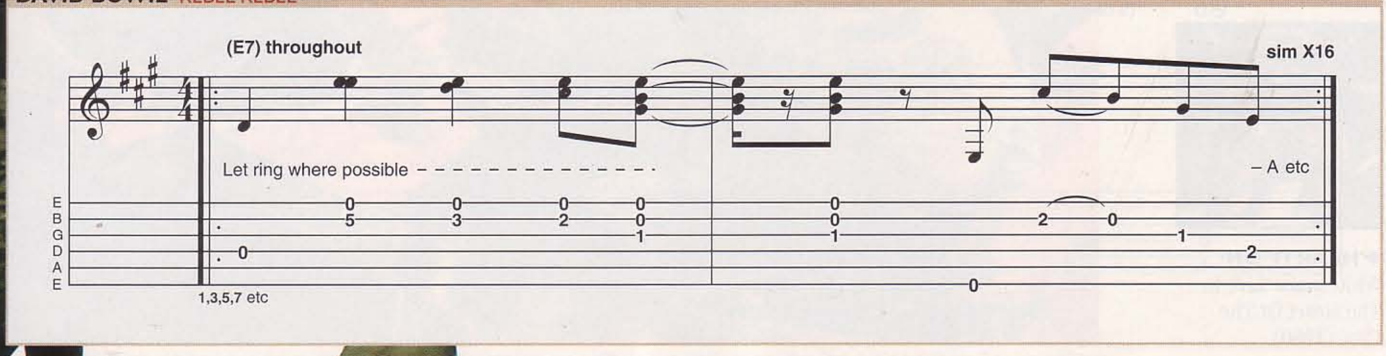
PRO TIP

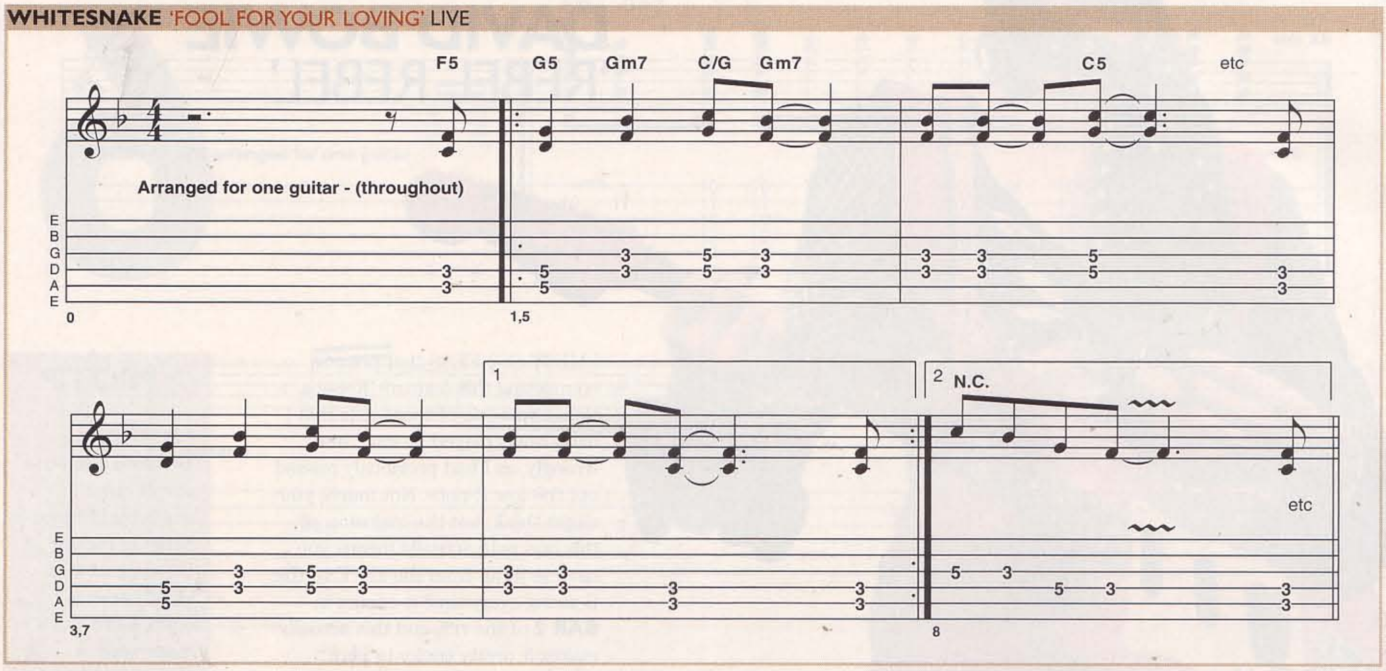
FOURTHS:
The term given to a pair of notes in which the distance between them is the same as that found between notes 1 and 4 of a major scale. It sounds like the first two notes of 'Amazing Grace' – or even the sound of the distance between any pair of strings on the guitar other than the G and B strings (that's ones a major 3rd).



◆ **HEAR IT ON:**
David Bowie
'Diamond Dogs'
(1974)

DAVID BOWIE 'REBEL REBEL'





WHITESNAKE 'FOOL FOR YOUR LOVING' (LIVE)

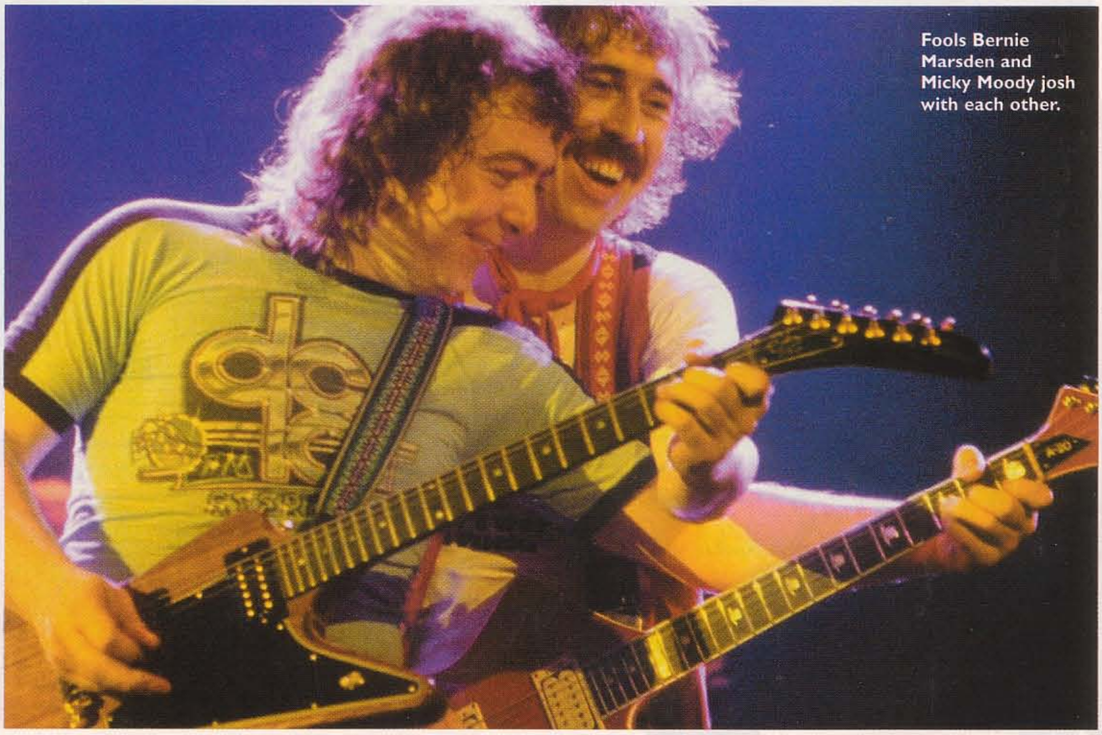
7

THIS STOMPING classic rock riff, written by Bernie Marsden and originally played by him and his long-time bandmate Mickey Moody, is based pretty much totally on fourths. This interval has been used for countless classic riffs, the most well-known being Deep Purple's 'Smoke On The Water'. There is nothing technically too hard here, just keep it good and tight timing-wise and things should be fine. One point worth noticing is how Neil Murray's inventive bass line affects the chords as in the B♭ to B♭/A that occurs in **BAR 2** – clever stuff. Indeed, compare it to the later Whitesnake version (on 1989's 'Slip Of The Tongue') on which Steve Vai plays. This one is in the key of A, and you will hear how bassist Rudy Sarzo really simplified the bass part. To my mind, it isn't anywhere near as good as the original; sometimes it's not all about the guitar part, is it?

◆ **DID YOU KNOW?** *In the mid-'90s, Marsden acted in 'Frankie', a six-part series about a wannabe guitar player made for the German ZDF TV channel.*



◆ **HEAR IT ON:**
Whitesnake 'Live In The Heart Of The City' (1980)



Fools Bernie Marsden and Micky Moody josh with each other.

REX

8



Brian May (right) gets kinky with fellow Queens, darling...

REDFERNS

QUEEN 'TIE YOUR MOTHER DOWN'
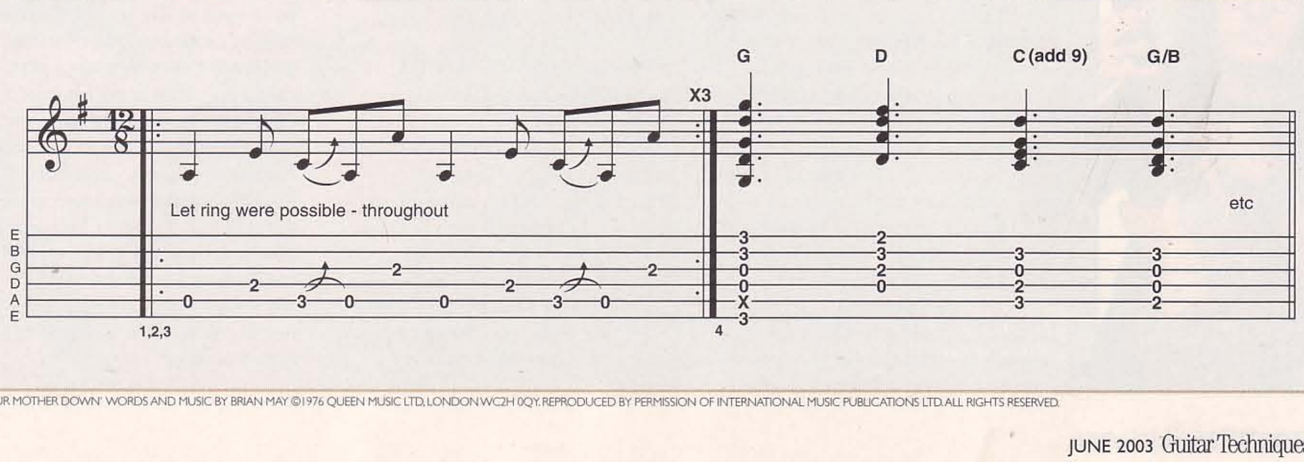
THIS INSTANTLY recognisable triplet-fuelled riff was played and written by Queen guitarist Brian May. To play it effectively you should concentrate on maintaining the feel and flow of the triplet timing throughout – it really does need to be played as 'tightly' as possible. Also, all of the chords in **BAR 4** should each fall smack on the beat. In terms of sound, a fat tone with quite a lot of presence as opposed to treble is appropriate – and don't overdo the gain either, it isn't quite as dirty as you might think!

◆ **DID YOU KNOW?** *May wanted 'Tie Your Mother Down' to feature on Queen's 'Greatest Hits' album, but the band imposed a Top 30 only rule and the single had only reached #31 (in March 1977).*



◆ **HEAR IT ON:**
Queen 'A Day At The Races' (1976)

QUEEN 'TIE YOUR MOTHER DOWN'



ON THE CD
TRACKS 12-15

12. Introduction
13. Full track
14. Backing track (no lead guitar)
15. Backing track 2 (no guitars)

A timeless riff and some lyrical soloing ideas from the great Paul Kossoff...

FREE
THE STEALER

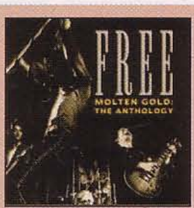
GT RATING
EASY/MODERATE

Helps improve your:
- **Syncopation**
- **Fingering**
- **Vibrato and phrasing**

"The key to making the rhythm track feel good is in how you execute the cut-off notes."

YOUR GT TUTOR
GEOFF WHITEHORN
See p9 for more info on all the GT tutors





TRACK RECORD
'THE STEALER' APPEARS ON THE FREE ANTHOLOGY 'MOLTEN GOLD'

You'll find the original version of this track on 'Highway', the last album Free recorded before they split up. More casual fans will be better served by the 30-song, double-set 'Molten Gold', which collects together the best tracks from all the albums, including these: 'Hunter', 'I'm A Mover', 'My Brother Jake', 'Mr Big', 'Little Bit Of Love' and the ubiquitous 'All Right Now'.

Free's Paul Kossoff – or simply 'Koss' to his ardent fans – has an interesting place in the gallery of Great British Guitar Heroes. Though a great admirer of Clapton and Hendrix who achieved fame just before him, he favoured a far more minimal approach in his soloing, with less of the show-stopping pyrotechnics and more emphasis on pure tone. Thus, it should come as no surprise that this track is best treated as a vehicle for working on the finer details of your lead playing – vibrato, sustain and making every note count!

A few technical notes before we get stuck in... The rhythm part for this track is straightforward enough; the key to making it feel good lies in how you execute the cut-off notes (eg, the first four notes of **BAR 5**, marked with 'staccato' dots in the music). Cutting these notes short after picking them will require some help from your picking hand (particularly for the open A string!) but it's worth the effort, as it makes the riff sound a lot funkier.

The chord marked Dadd4/A is one of those things that's easy to play but hard to explain in theory terms; you could give this chord a number of equally unhelpful names, but the best way to view it is as a bridge between the more stable sounding A and A7 chords. In isolation, the chord sounds perhaps a little too tense to be useful, but no one can deny that it sounds great in the context of the riff...

KOSSOFF'S TRICKS

There are some Kossoff trademarks in the solo, such as the big bends in **BARS 63-64**. There may be easier ways to play this passage, but to get the 'wailing' quality heard on the original, you'll need to suffer a little! Equally typical is the idea of fingering a melodic line on one string (see **BARS 36-38**, or the quirky lick in **BARS 31-33**). This may not feel like the most natural way to finger things, but it adds smoothness and consistency.

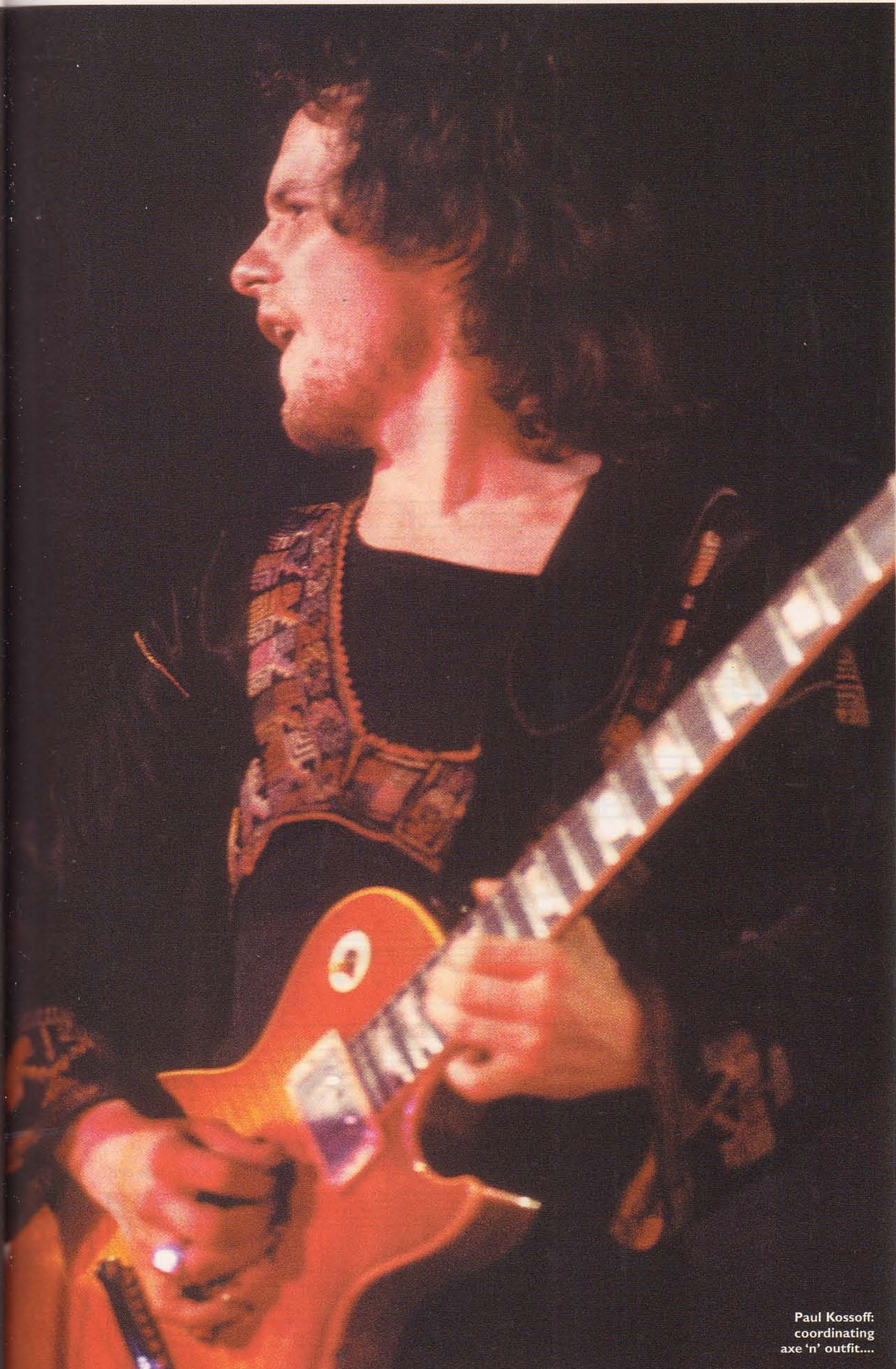
You'll find some examples of one of Kossoff's favourite rhythmic devices here – the 3-over-4 displacement trick. This is what happens when you loop a phrase three 16th notes long, over a rhythmic pulse where the main beat falls once every four 16th notes; every time you repeat the phrase, a different note falls on the main beat, creating tension and excitement. Examples can be found in **BAR 62**, **BARS 67-68** (the same but with prebends on the G string) and **73-74** (the same again, but augmented with double stops). Just for the record, the famous repeating lick in 'All Right Now' uses the same concept, as do classic riffs by AC/DC.

Don't be scared by the double-stop bends in Bars 73-74. Bend the G string up a tone; the B string only rises by a semitone, but don't panic. If your gauges are conventional, get both of bends in tune by ensuring that the distance between the two strings remains the same as you bend them. Enjoy! GT

SOUND ADVICE
THIEVING MAGPIE SOUND

KOSS EXPERIMENTED WITH various setups in the studio – notably a block inlay Gibson ES-335 through a Fender Tremolux amp, and a Hendrix-inspired Strat-and-Marshall rig – but his signature sound is synonymous with sunburst Les Pauls from the 1950s, run through the obligatory Marshall stack. (Live, he favoured cabs loaded with bass speakers, claiming they gave him a 'rounder' tone.)

For the most authentic results, you'll need to dial up lots of mid-range on your amp, and keep the gain levels surprisingly low – that classic Free tone is the result of a valve amp cranked right up so the power amp stage does all the work. Much of the sustain came from Kossoff's vibrato technique, rather than preamp distortion; bear in mind that he set the action high on his Les Pauls, and fitted them with monstrously hefty string gauges – no wonder he so often appeared to be in pain onstage!



Paul Kossoff: coordinating axe 'n' outfit....
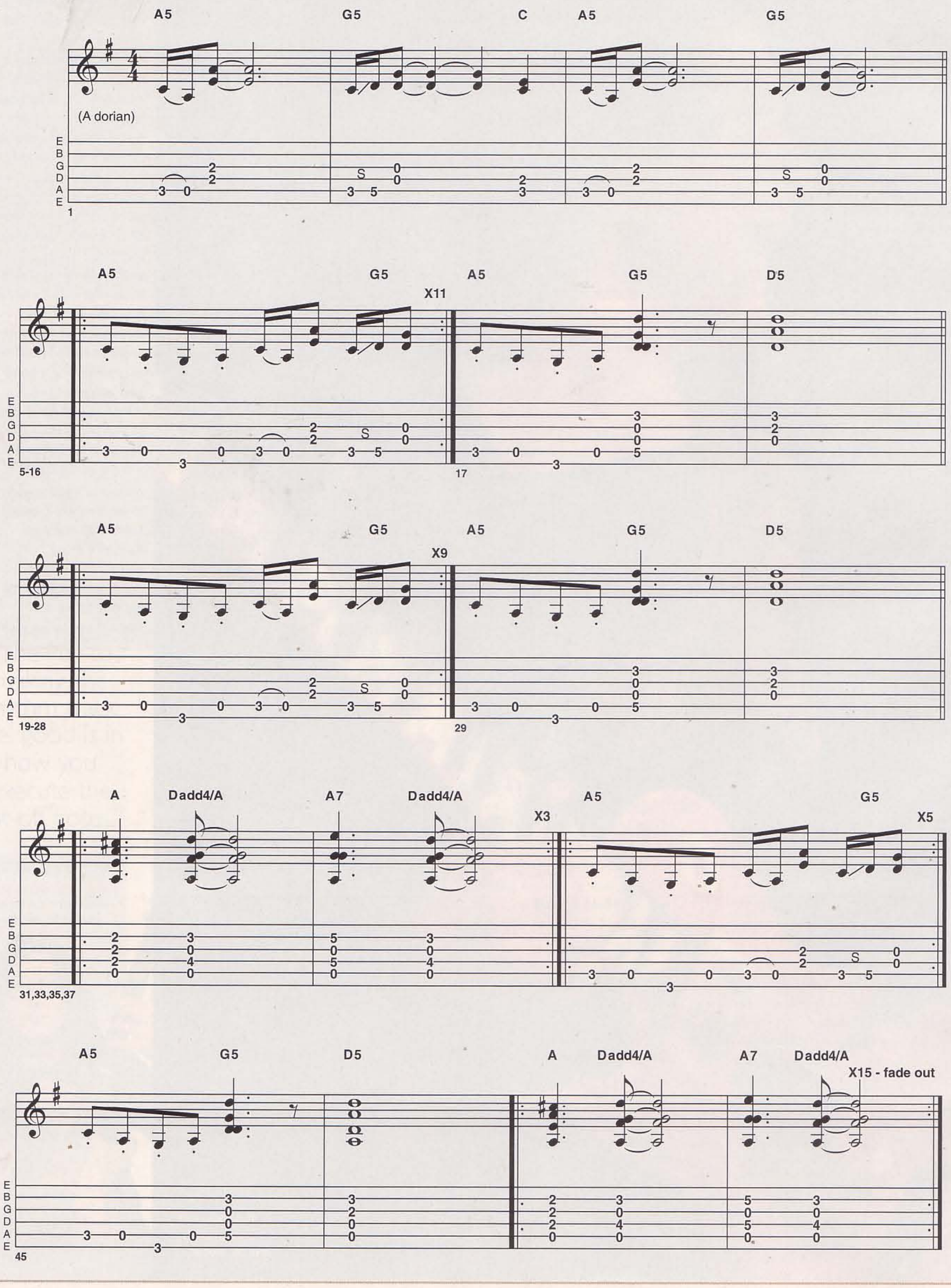
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PRO TIP

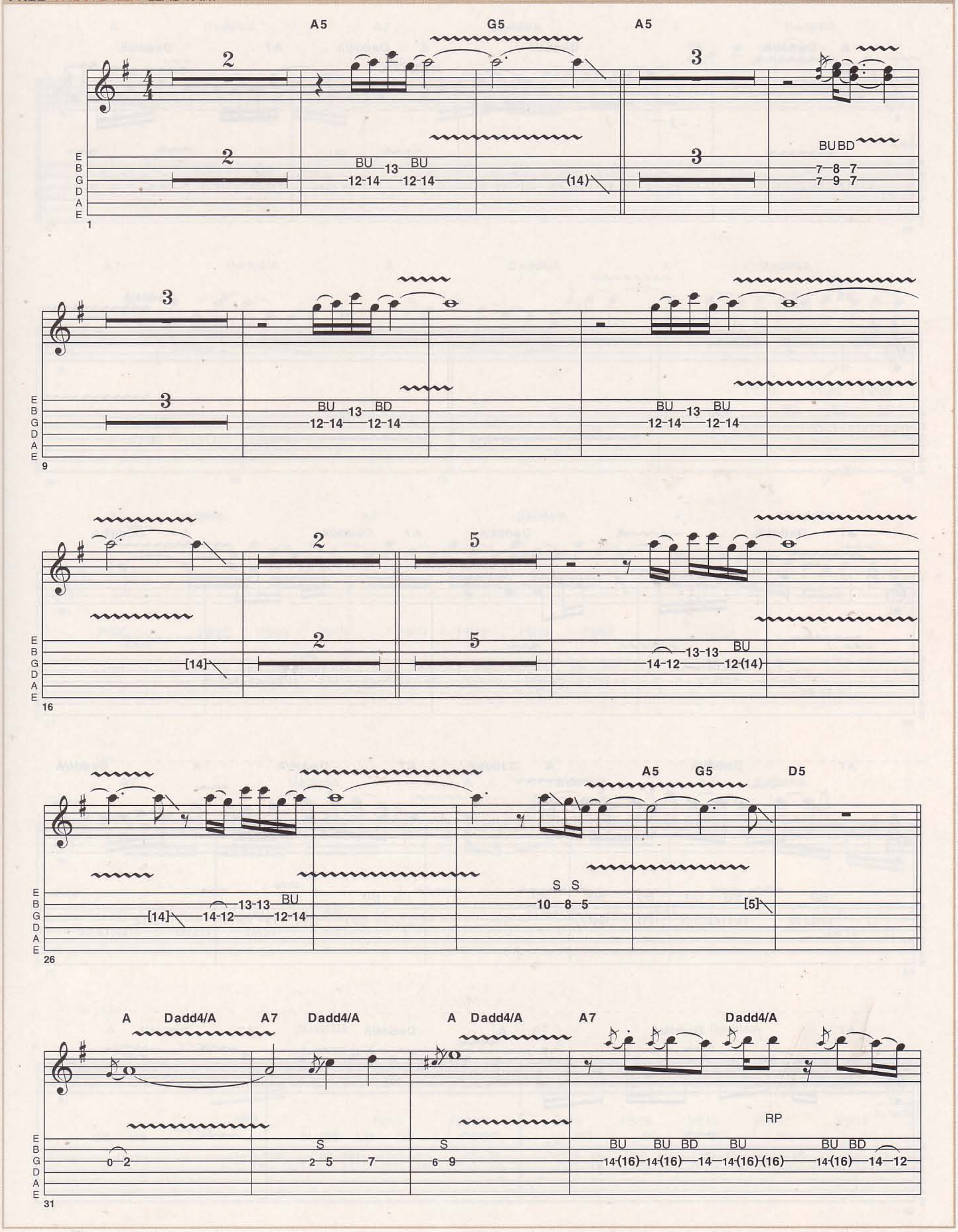
EMULATING THAT distinctive Kossoff vibrato is no easy task – which is probably why no one in guitar playing history has ever quite managed it. I think one important factor here was Koss's hefty string gauges – when a string is under a lot of tension, you can put a lot more force into your vibrato. Bear in mind that the required shaking motion should come not from your fingers, but rather from the wrist and forearm; that way, your fingers can concentrate on maintaining a good grip on the string. Wherever possible, try to use more than one finger to grasp the note – if the old guitar magazine interviews are to be trusted, it would seem that many of Kossoff's most memorably wobbly notes were fretted by his ring finger and 'backed up' by his index.

FREE 'THE STEALER'

FREE 'THE STEALER' RHYTHM PART
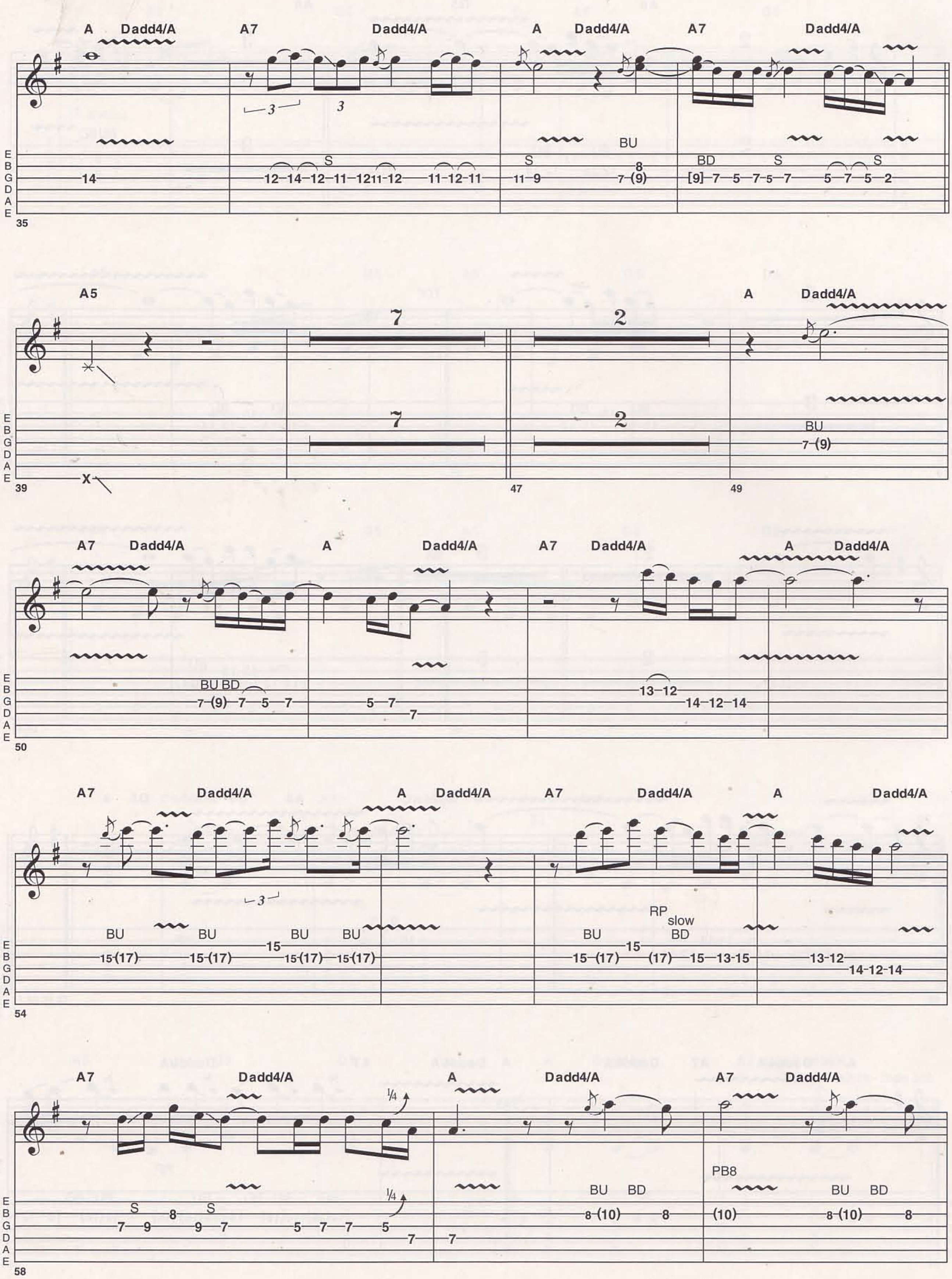


FREE 'THE STEALER' LEAD PART
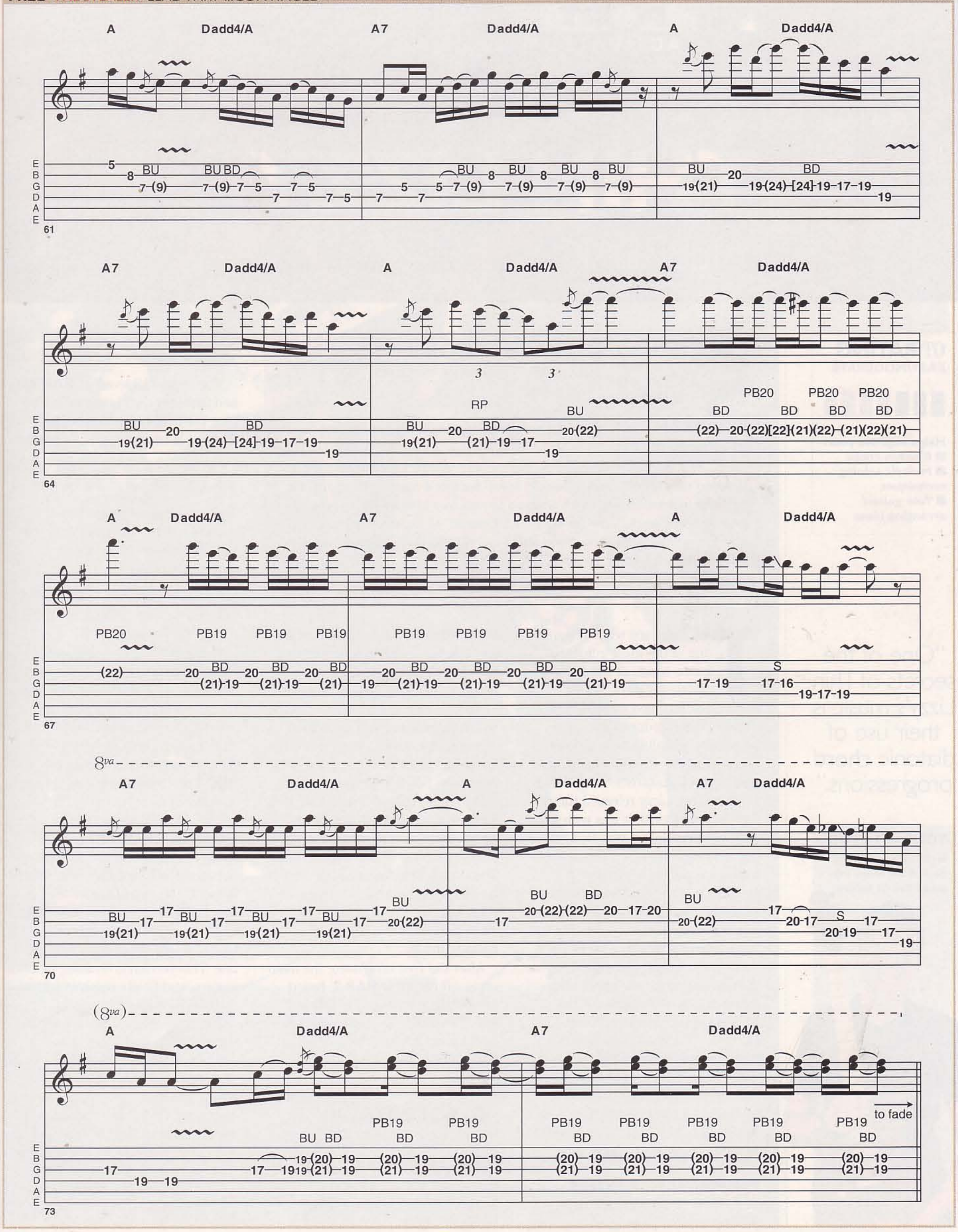


FREE 'THE STEALER'

FREE 'THE STEALER' LEAD PART ...CONTINUED



FREE 'THE STEALER' LEAD PART ...CONTINUED



GUITAR PORT ACTIVATED

ON THE CD
TRACKS 16-17
16. Full track
17. Backing track

This month we look at a '70s classic, from the band that popularised twin guitar harmony...

THIN LIZZY
JAILBREAK

GT RATING
EASY/MODERATE

Helps improve your:
- Rhythm chops
- Melodic soloing techniques
- Twin guitar/ arranging ideas



TRACK RECORD
'JAILBREAK' IS FROM THE 1976 ALBUM OF THE SAME NAME

THE 'JAILBREAK' ALBUM WAS THIN LIZZY'S big commercial breakthrough, where they perfected their twin-guitar harmonies and attack with their tightest songs to date. 'The Boys Are Back In Town' became a huge international hit, not least in America where it's adopted by veterans of the Vietnam war, while the title track, 'Cowboy Song' and 'Emerald' all became instant Thin Lizzy classics. Make sure you also buy 1978's 'Live And Dangerous' for even harder-edged 'live' versions.

"One of the secrets of Thin Lizzy's music is their use of diatonic chord progressions."

YOUR GT TUTOR
■ JAMIE HUMPHRIES
See p9 for more info on all the GT tutors



Thin Lizzy are without doubt one of the most influential guitar bands of the 1970s classic rock era. With a career that spanned more than a decade, they produced numerous hit singles and albums, and boasted an impressive – if often changing – lineup of top guitarists.

When Thin Lizzy released their first album in 1970, it was with guitarist Eric Bell. It was Bell's nasal guitar lines that helped thrust them into the spotlight in 1973 with a reworking of the traditional Irish tune, 'Whisky In The Jar'.

After Bell's departure, a rising star named Gary Moore joined the band for a few months before the Lizzy line-up settled for the classic twin-guitar attack of Scotsman Brian Robertson and American Scott Gorham. This line-up marked the most successful period of the band, namely the release of the album 'Jailbreak', which included such tracks as 'Cowboy Song', 'The Boys Are Back In Town' and this month's featured track of the same name.

PERFORMANCE NOTES

This classic track includes tight, punchy rhythm playing, with soaring lead melodies, making it a must for any practising guitarist. I'm quite a fan of Thin Lizzy and have played many of their tunes over the years in various bands, always greeted with a huge amount of enthusiasm.

A few years back I transcribed the book 'Jam With Thin Lizzy' for Total Accuracy. For that project I was lucky enough to work with Eric Bell, and spent a couple of days with Brian Robertson, who told me some amazing stories of life on the road in Thin Lizzy. This transcription is based on the original recording, so there may be a couple of discrepancies with the Line 6 backing track.

After the free time intro, the main verse riff enters at **BAR 2**, based around the chords of A5, E5, and F#5. The intro also includes a lick based around F# minor pentatonic, performed with a wah pedal:

F#	A	B	C#	E	F#
1	♭3	4	5	♭7	1

The chorus kicks off at **BAR 26**, and includes the chords of B5, E5 plus the final riff pattern at **BAR 32**, that is based around F# aeolian:

F#	G#	A	B	C#	D	E	F#
1	2	♭3	4	5	♭6	♭7	1

The chorus also includes some searing bends, and some licks that use notes from the A major pentatonic scale:

A	B	C#	E	F#	A
1	2	3	5	6	1

These licks vary during each chorus, plus there are some additional pentatonic licks during the pre-verse sections after the chorus. One of the secrets behind Thin Lizzy's music is their use of diatonic chord progression (see **PRO TIP**), something that is heard in many of their tunes.

RIFFING AROUND

BAR 74 introduces the middle section, which kicks off with the riff found at the end of the chorus. A new riff is introduced at **BAR 82** and this includes a pedal tone figure; with a chromatic climbing line. This section is doubled by both guitars, and finally resolves with a diatonic harmony.

The song concludes with another verse and chorus. Enjoy this celebratory outlaw tune! GT

SOUND ADVICE
BIZZY LIZZY TONE

THE THIN LIZZY guitarists who played on the original of this track, Scott Gorham and Brian Robertson, both used Gibson Les Pauls and Marshall stacks. Their effects were minimal – mainly a wah and a phaser – so to reproduce the tone, try using a humbucker guitar and classic amp setting with not too much gain.



Phil Lynott with Brian Robertson and Scott Gorham in tow.
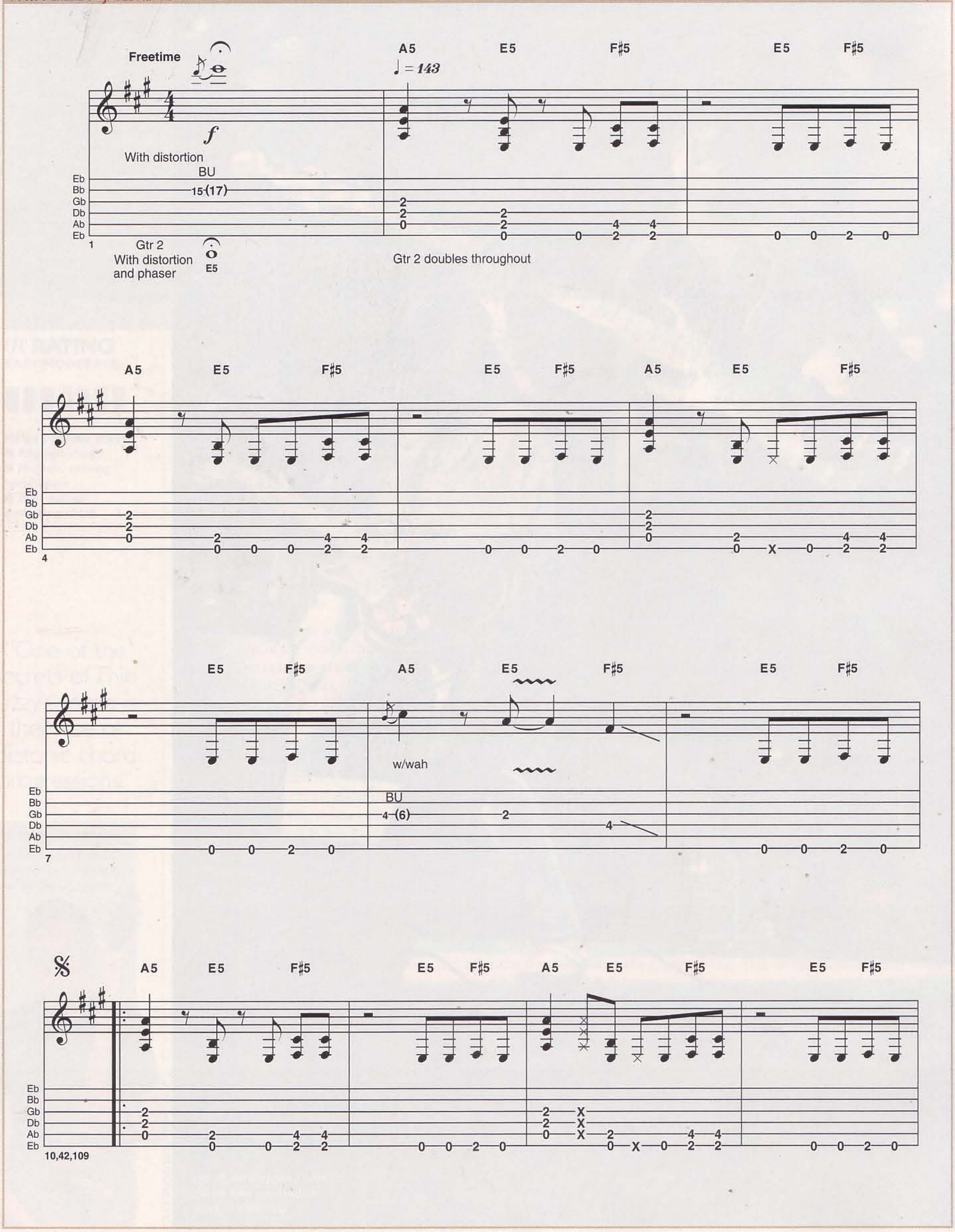
LONDON FEATURES INTERNATIONAL

PRO TIP
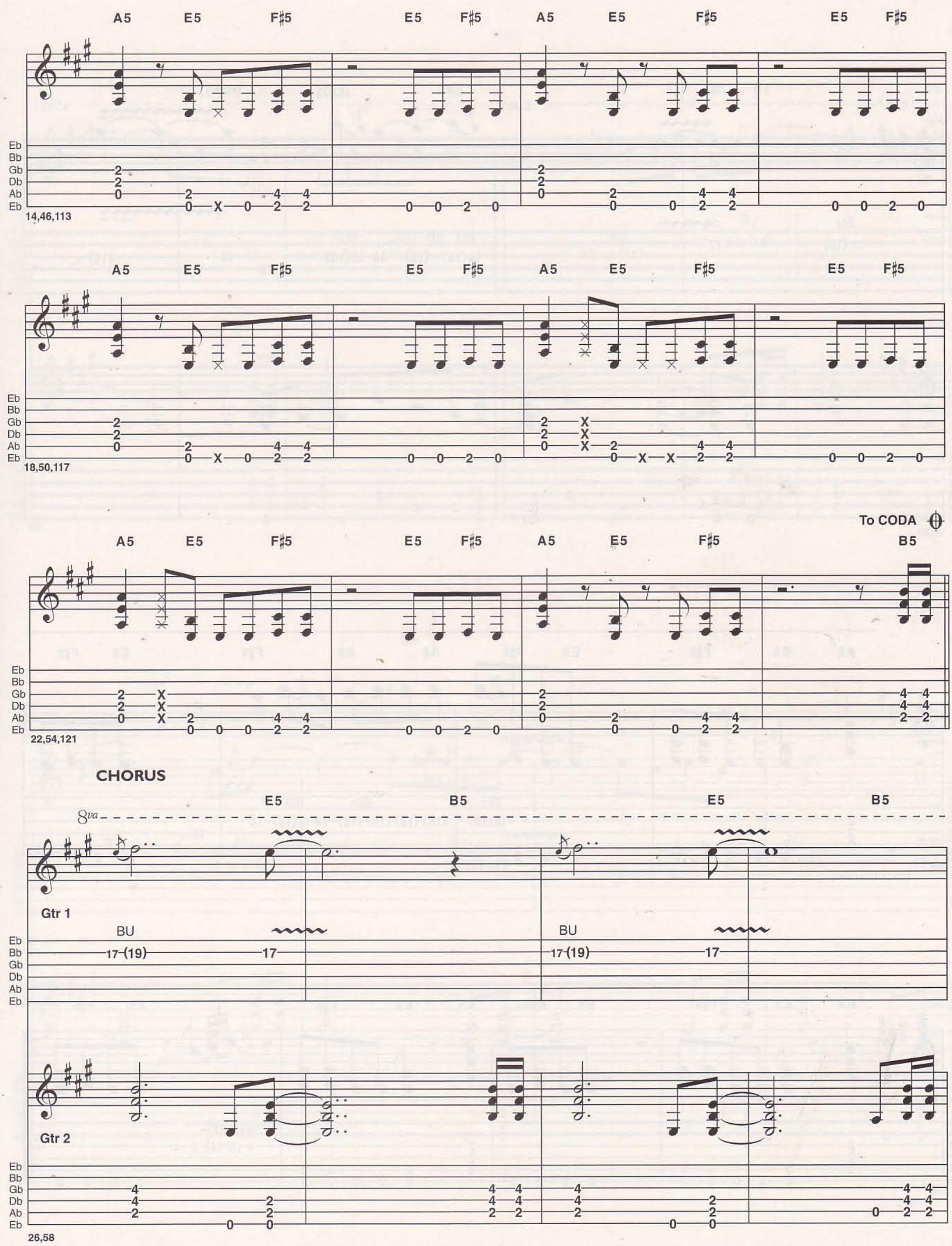
A DIATONIC CHORD progression basically sticks to the chords within one key. This type of writing is very melodic, and easy for your audience to digest. The major scale includes seven triads constructed from each note of the scale. This track uses chords diatonic to the harmonised A major scale: A major, B minor, C# minor, D major, E major, F# minor, G# diminished.

THIN LIZZY 'JAILBREAK'

THIN LIZZY 'JAILBREAK'
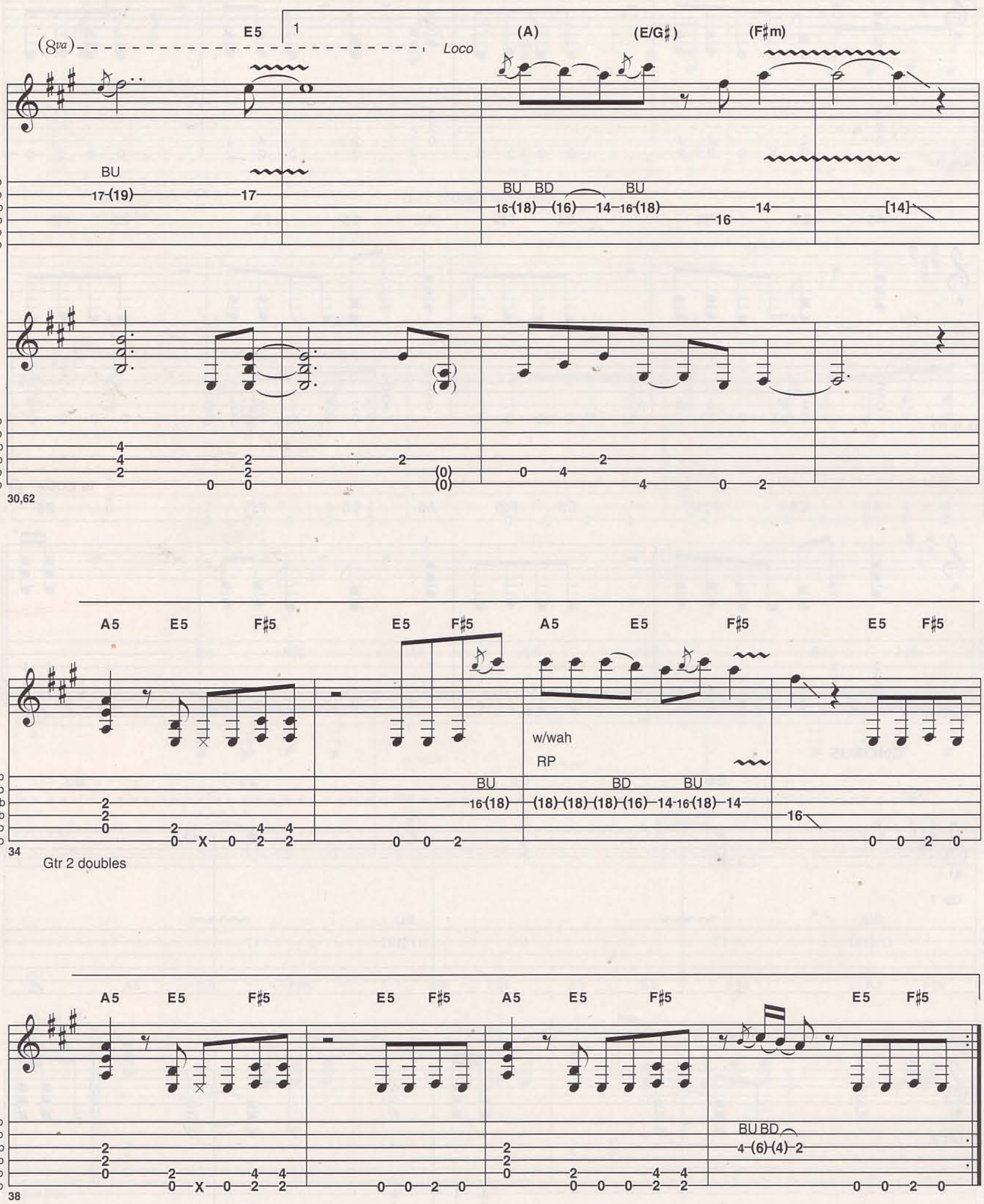


THIN LIZZY 'JAILBREAK' ...CONTINUED
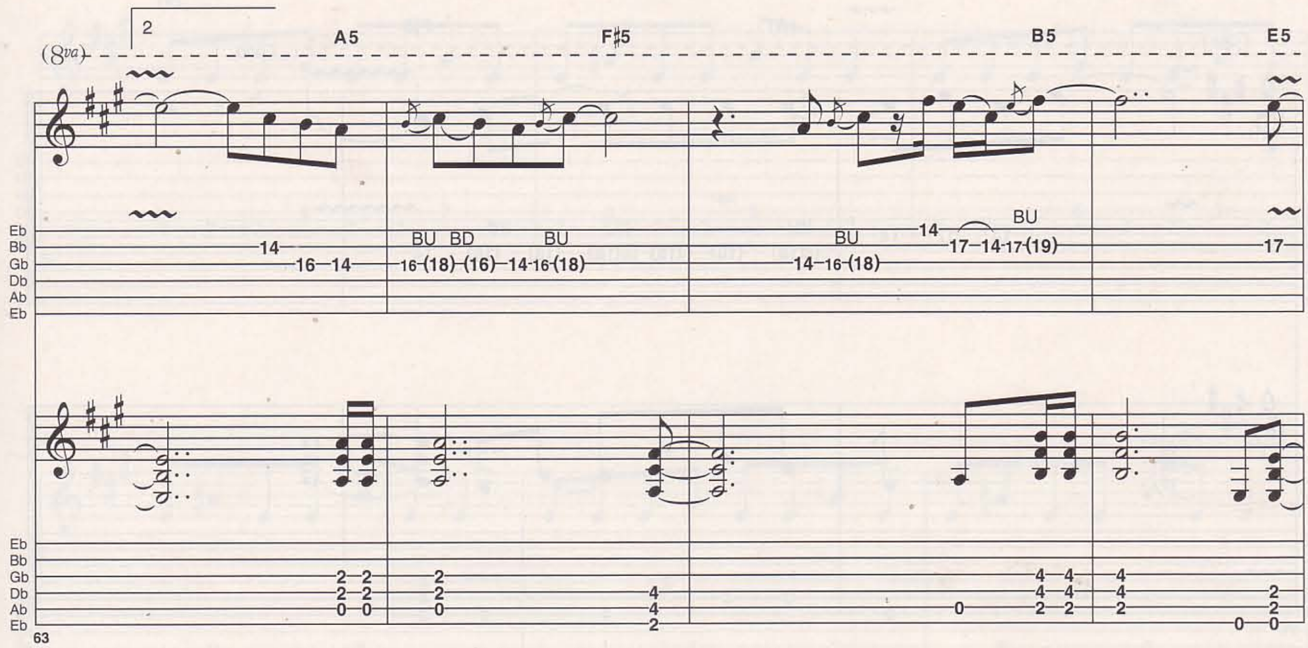


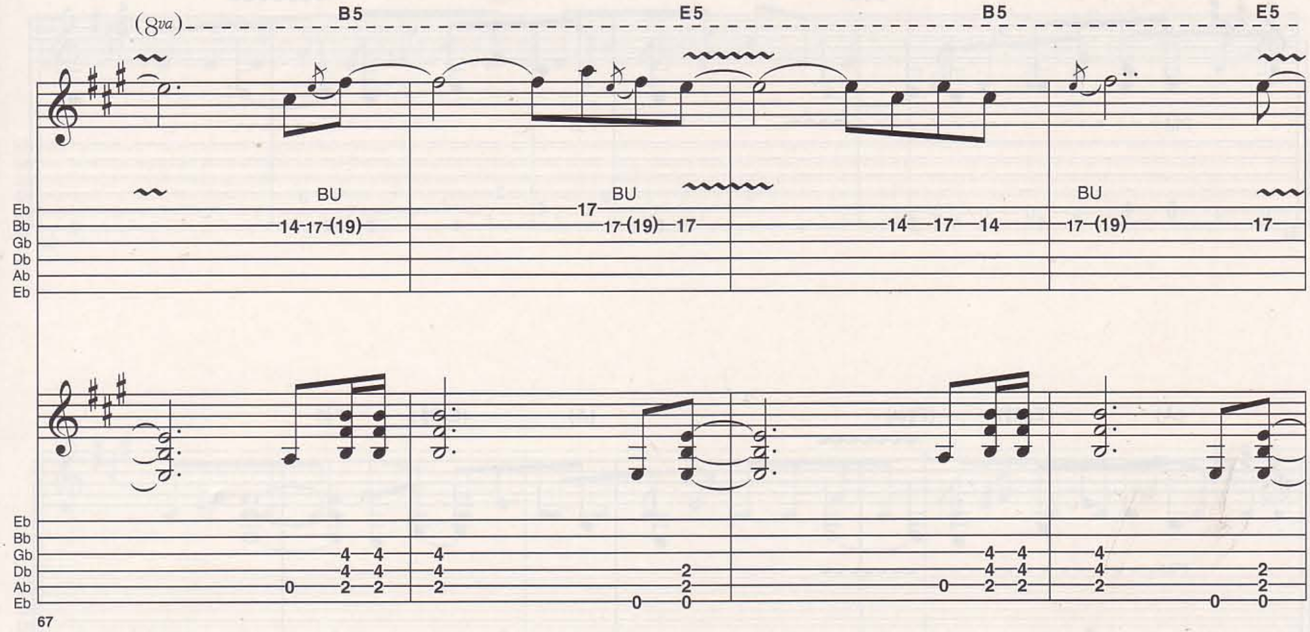
THIN LIZZY 'JAILBREAK'

THIN LIZZY 'JAILBREAK' ...CONTINUED
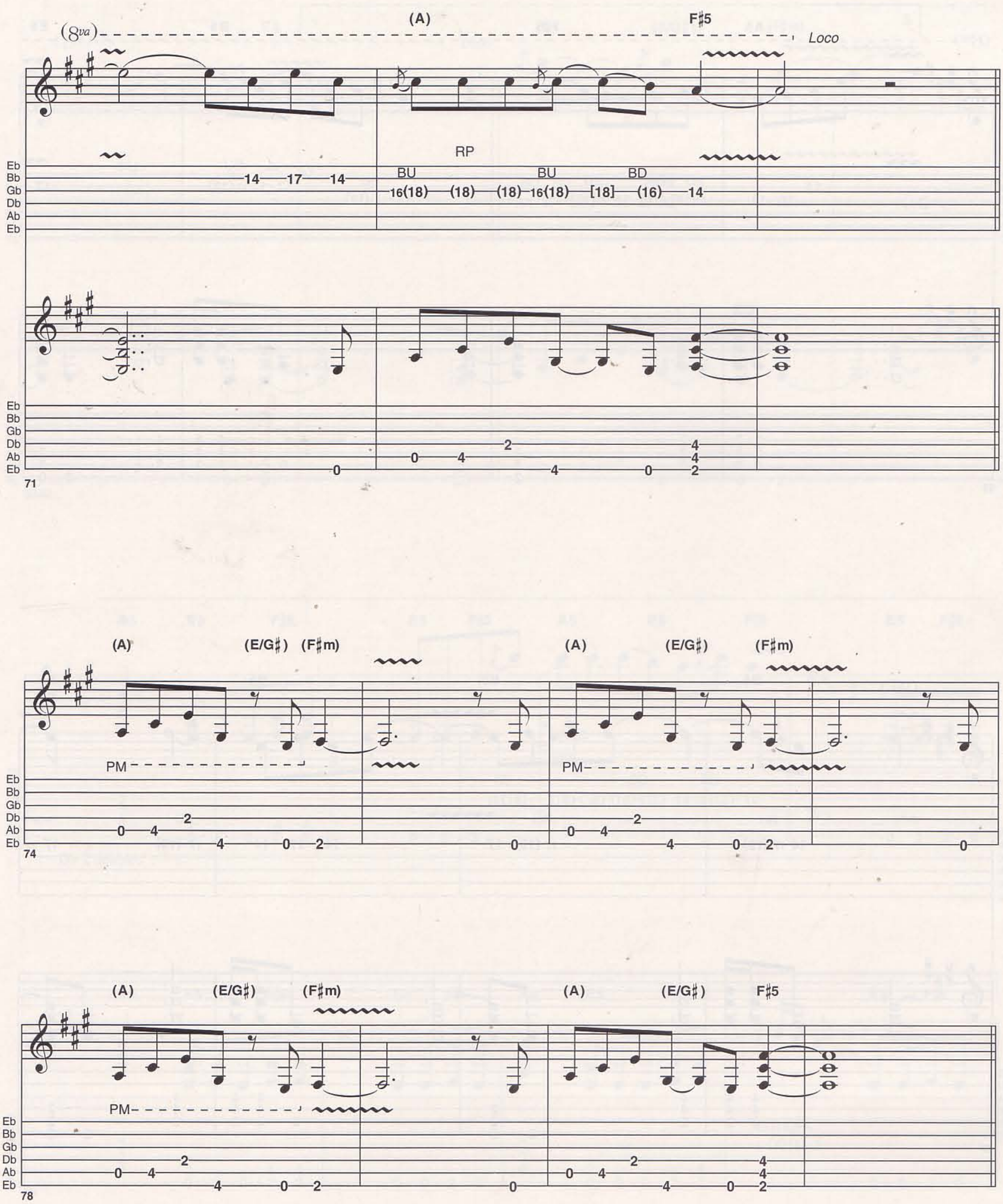


THIN LIZZY 'JAILBREAK' ...CONTINUED

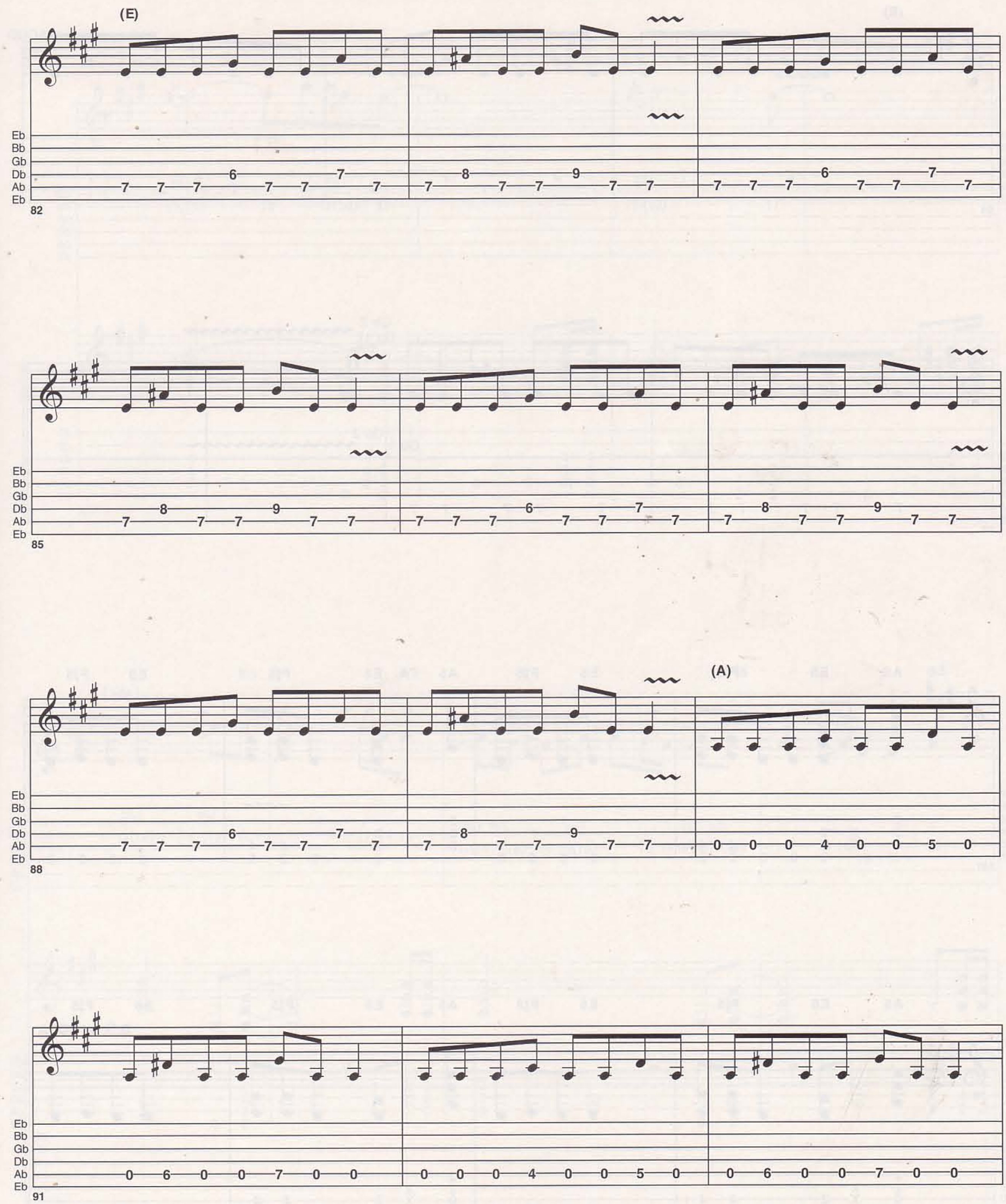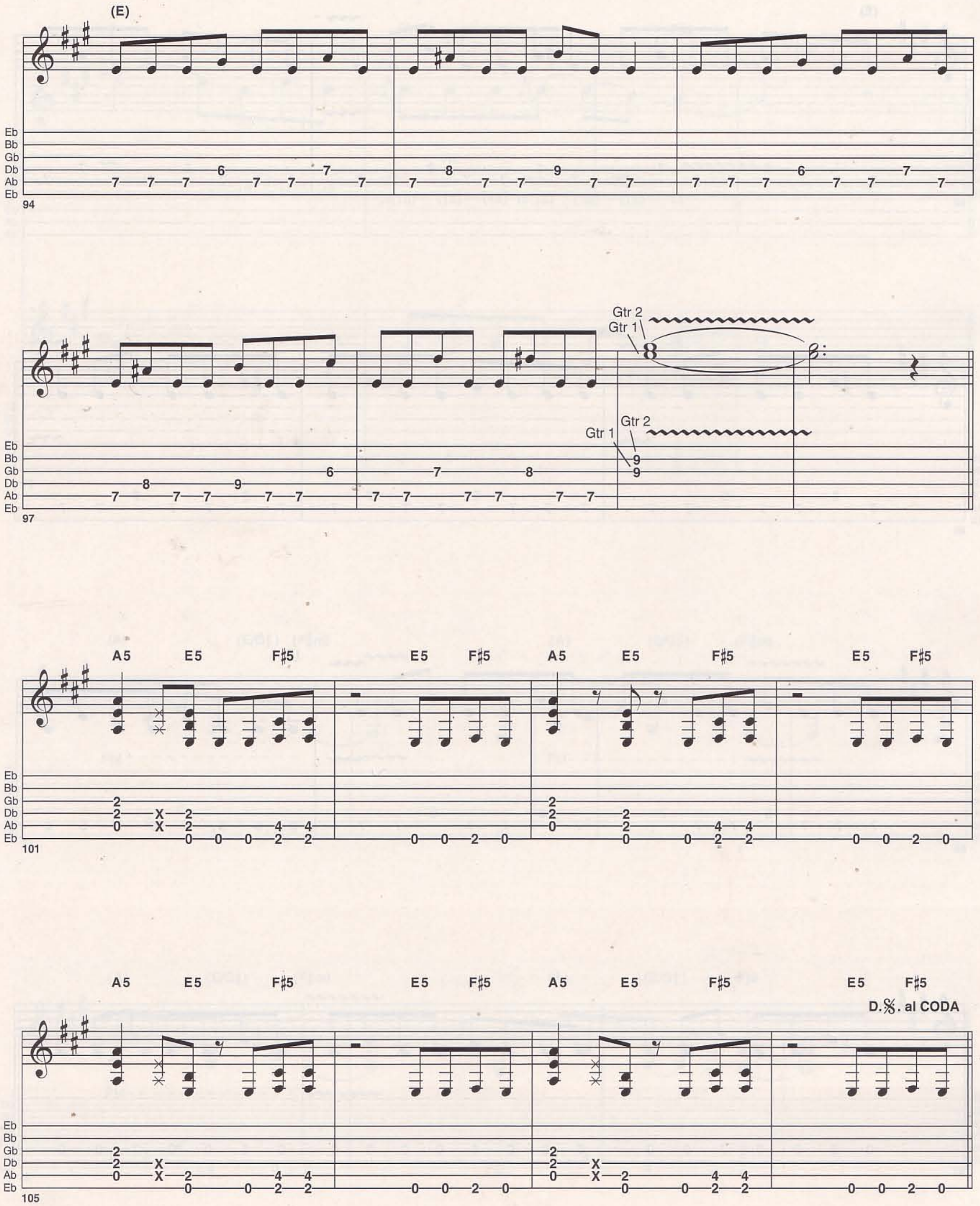




THIN LIZZY 'JAILBREAK' ...CONTINUED



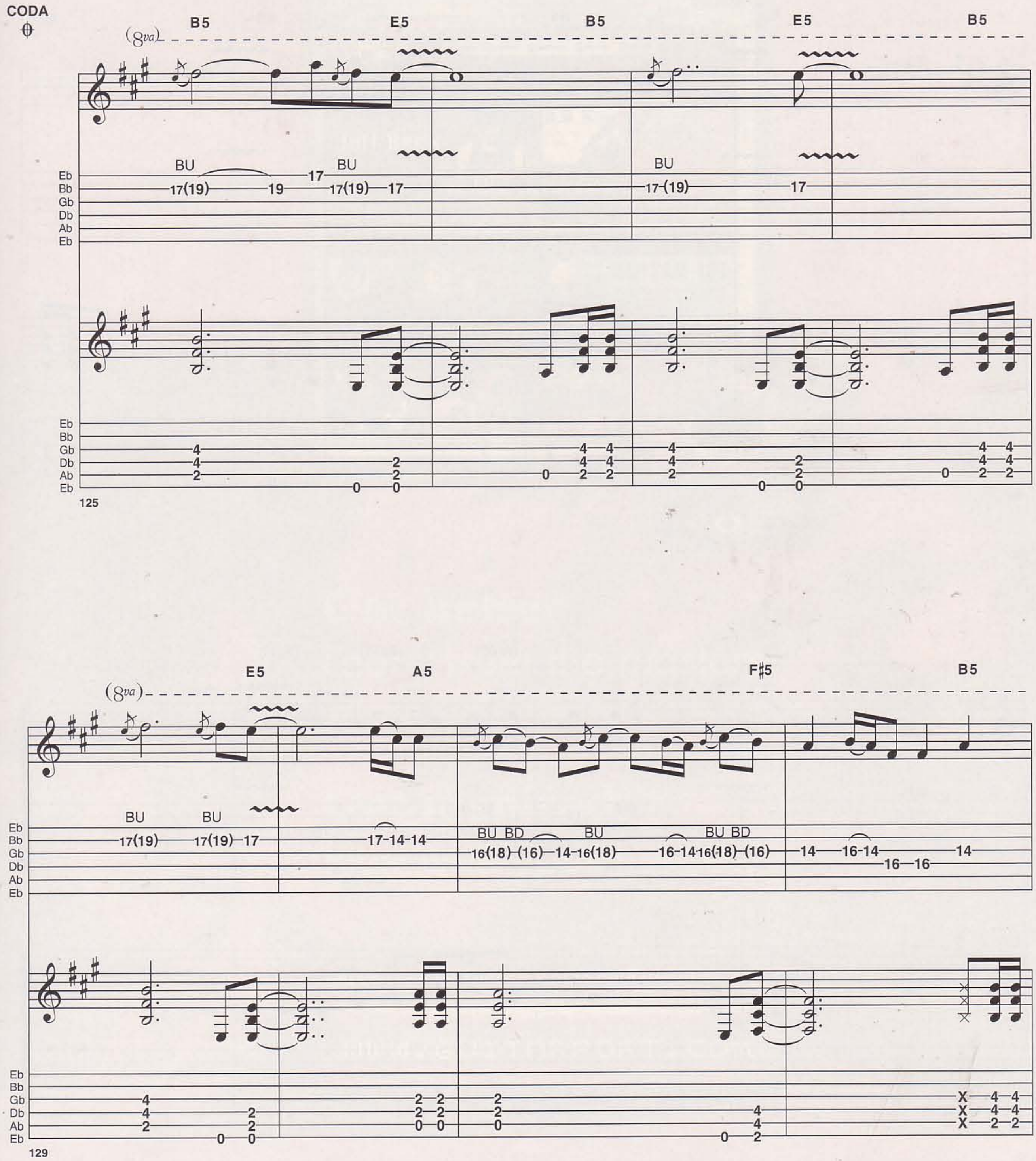
THIN LIZZY 'JAILBREAK' ...CONTINUED
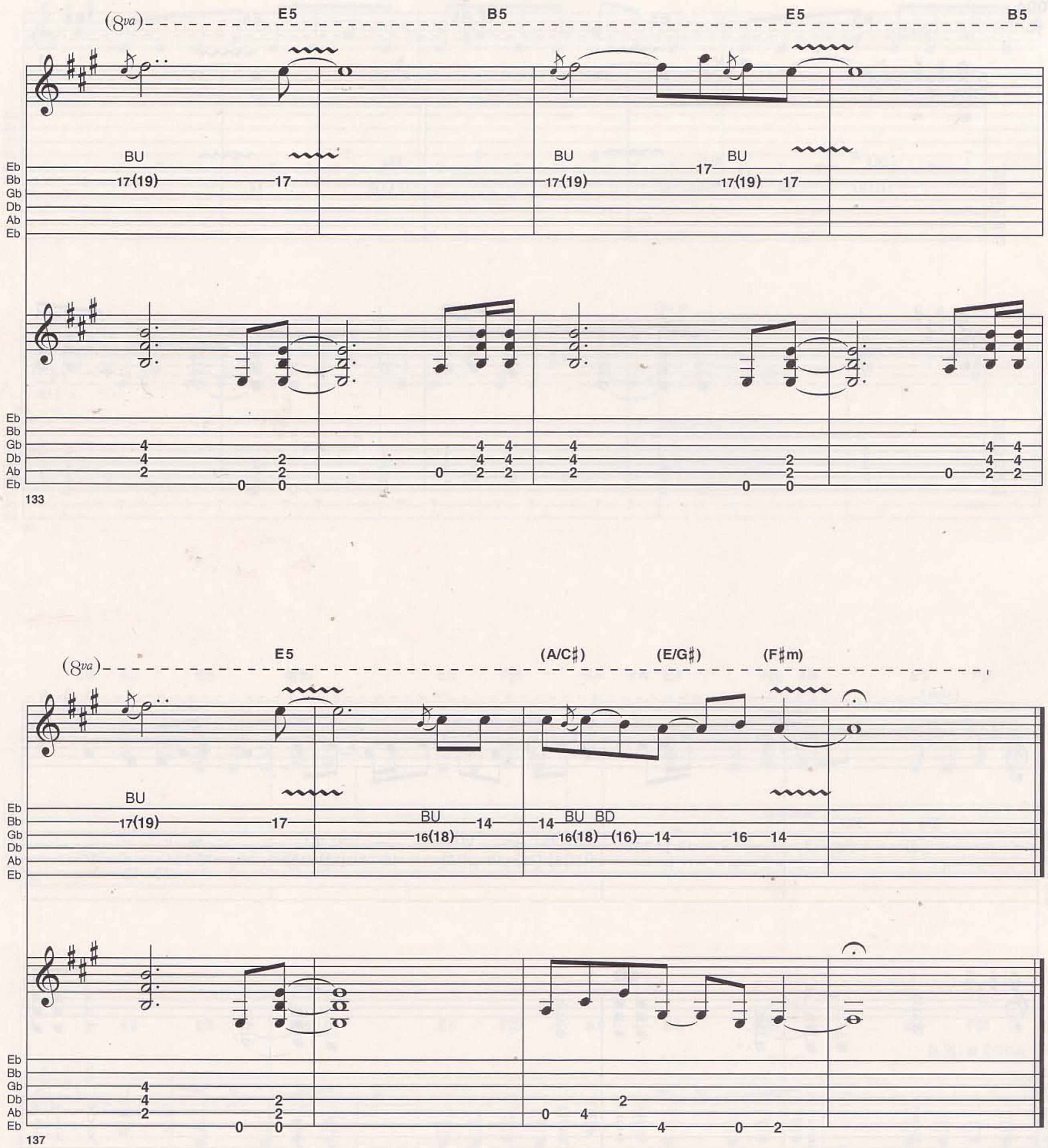


THIN LIZZY 'JAILBREAK' ...CONTINUED



THIN LIZZY 'JAILBREAK' ...CONTINUED



THIN LIZZY 'JAILBREAK' ...CONTINUED



ON THE CD
TRACKS 18-25

18. Introduction/tuning
19. 'Love In The Country'
22. 'Ladies Night' (RH)
23. 'Ladies Night' (Both hands)
24. 'Blasting Cap' (LH)
25. 'Blasting Cap' (RH)
25. 'Blasting Cap' (Both hands)
25. 'Blasting Cap' (Full track)

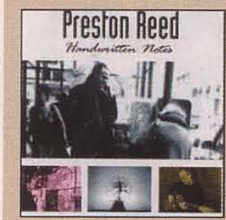
This month we get down and deep grooving with this virtuoso guitarist's unique approach to playing...

PRESTON REED Masterclass
PERCUSSIVE GUITAR

GT RATING
ADVANCED

While some of the examples are quite accessible, the main transcription will require some prolonged spells in the woodshed. Will help improve your:
- **Tapping**
- **Rhythmic sense**
- **All-round technique**

ESSENTIAL REEDING
RECOMMENDED LISTENING



YOU'LL FIND THE ORIGINAL TRACKS HERE on Preston's albums 'Handwritten Notes' (the track 'Love In The Old Country'), 'Ladies Night' ('Ladies Night') and 'Metal' ('Blasting Cap'). For more information on these albums and Reed himself, visit www.prestonreed.com. On the website, you can order his albums, check out his concert schedule and read the lastest reviews of his work.

Preston Reed is a different kind of guitarist, very different. And in a guitar world that is rife with mediocrity and imitation, Preston Reed certainly breaks the mould. His 'hands over the neck' piano-like approach, his unorthodox tuning, his deep groove and his desire to push the envelope of guitar playing combine to produce a very unique artist who usually sounds like he's four guitarists for the price of one.

At 17, Reed began his career in characteristic quirky fashion – he played his first gig supporting beat poet Allen Ginsberg at the Smithsonian Institute in Washington. It wasn't long before he'd signed a record deal with MCA with the help of his friend Lyle Lovett. Since then, he has gone on to record 13 albums and these, plus his three videos, are sold all over the world.

This American-born, Scottish-residing musician continues to develop his musical skill and performances. Those of you who associate him exclusively with steel-string acoustic guitar should note that these days Preston has added a Fender Stratocaster and a nylon-string guitar to his live set-up.

TUNING DOWN

I've met with Preston many times, and we got together for a GT masterclass in London during his recent UK tour. I started by asking him how he developed his technique. "My technique developed out of my reaching a plateau with conventional fingerpicking, and wanting to find new sounds on the guitar so that my music could grow. I always enjoyed guitar playing, but I wanted to make use of the sound possibilities on the body of the guitar."

As this lesson demonstrates, Preston does that and much more...

The first matter to discuss was Preston's tuning. He uses various tunings but one of his most prominent is CGDGGD. That's right, his second and third strings are tuned in unison. This tuning fills out the bass end of his sound and also gives a drone-like quality to some of his phrases and rhythms. However, he now plays a custom long-scale Ovation guitar that allows him to take that tuning down another whole step to B♭FCFFC!

Most GT readers would not likely be comfortable with such a low tuning, and it could also involve readjusting truss rods and neck relief, so all the examples in this masterclass (apart from the main transcription, see below) are played in CGDGGD. Just drop your low E string down two whole steps (to C), the A string down a whole tone (to G), the B string down two whole tones (to G) and the E string down one (to D). The tuning notes are recorded for you on the GT CD.

Good luck with the techniques and transcription. See you soon. GT

SOUND ADVICE
PRESTON PERFECT

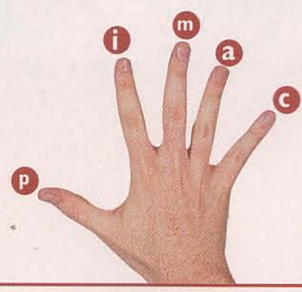
Preston performs and records with a custom-made Ovation Adamas long-neck. It has a dual pickup system combining the Ovation bridge pickup with a Seymour Duncan SA-2 Perfect Timbre sound transducer. He recently started performing with a Fender Stratocaster as well. He uses an AER Compact 60 amp on stage and uses D'Addario strings. For this recording, I used a direct line from Preston's Pick Up system and one Rode NT2 condenser mic direct to a Tascam 778 hard disc recorder.

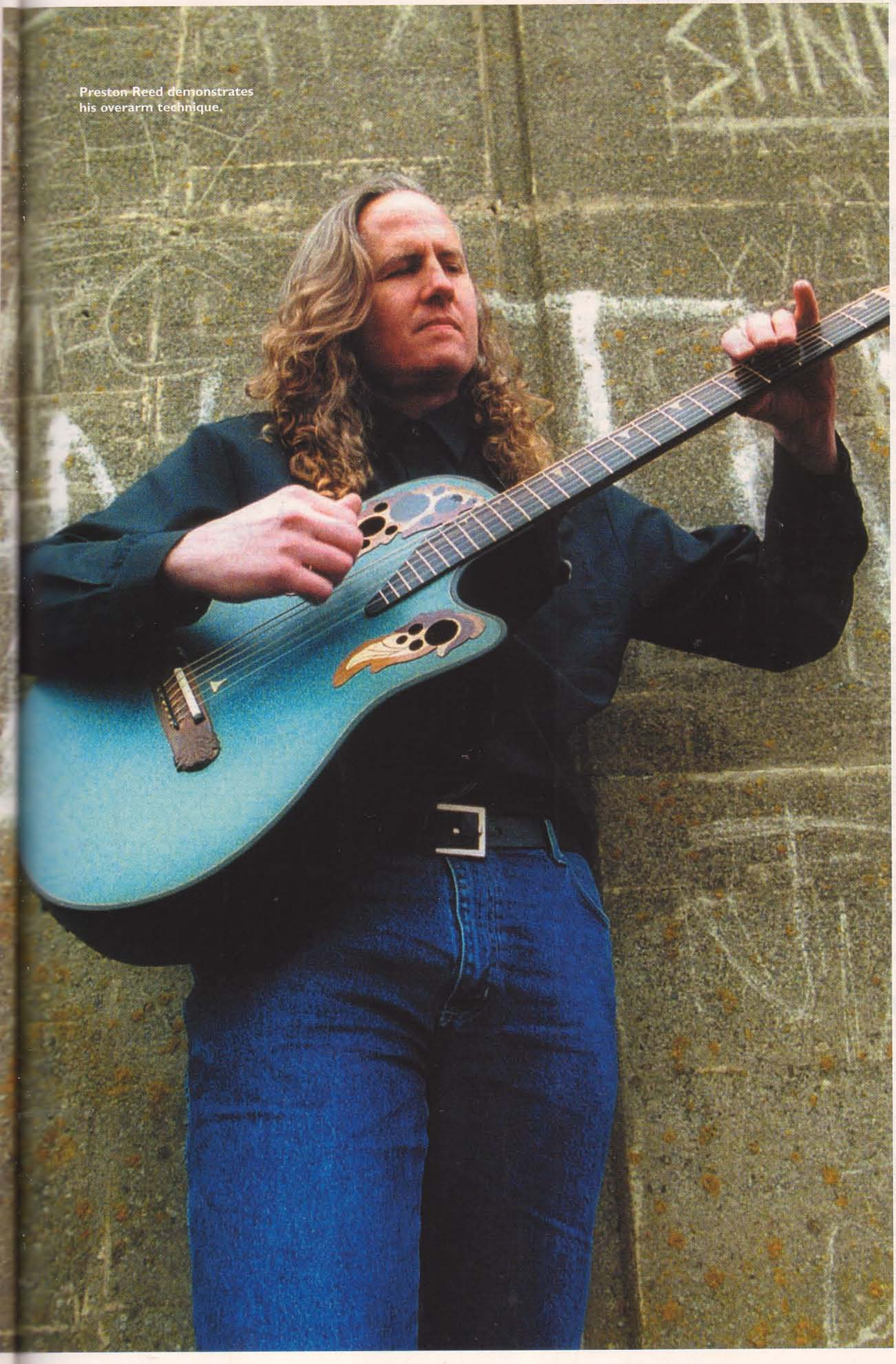
YOUR GT TUTOR
ERIC ROCHE
See p9 for more info on all the GT tutors



FINGERING NOTATION IN GT

Remember that the picking fingers are indicated by letters (p, i, m, a, c from thumb to little finger) and the fretting fingers indicated by (T, 1, 2, 3, 4 thumb to little finger).





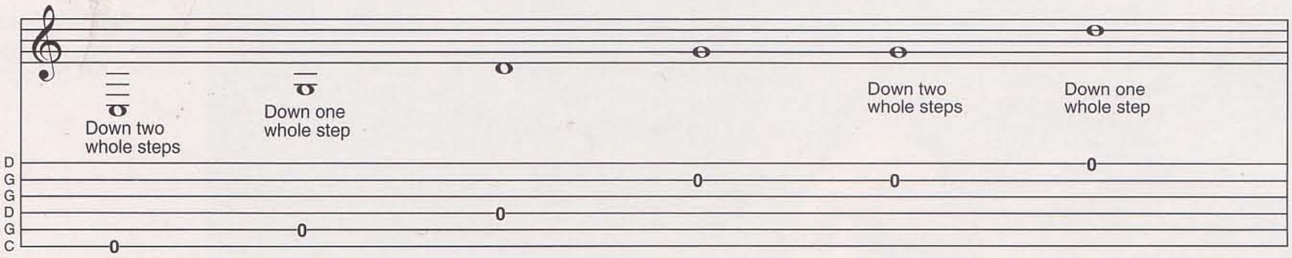
Preston Reed demonstrates his overarm technique.

"One of Reed's most prominent tunings is CGDGGD."

Acoustic Fingerstyle

PRESTON REED MASTERCLASS

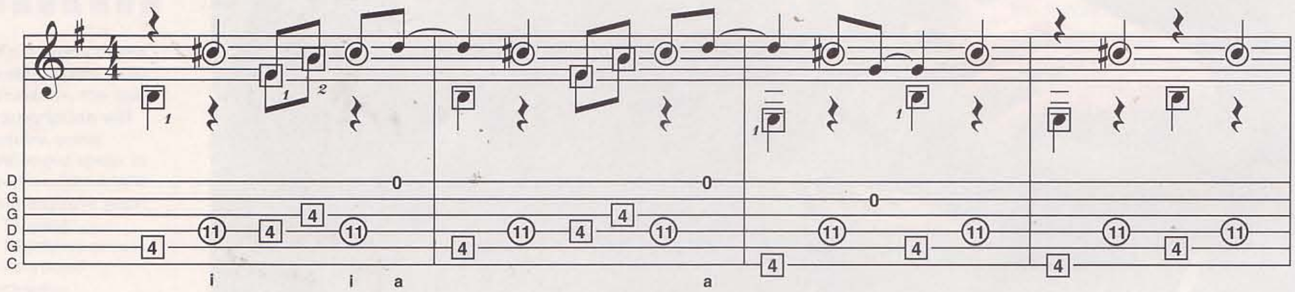
TUNING NOTES CGDGGD

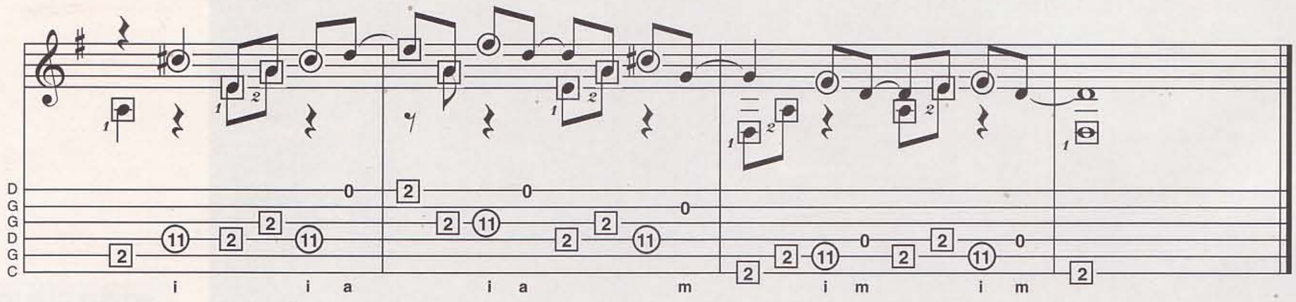


EXAMPLE 1 EXCERPT FROM 'LOVE IN THE OLD COUNTRY'

IN THIS EXAMPLE, PRESTON PLAYS with both hands over the neck. The notation here is standard GT notation, so the notes in boxes are played by tapping the notes with the left-hand fingers. The notes in circles are produced by tapping the strings with right-hand fingers. Plucking the string with indicated fingers produces other notes. For example, the last note in **BAR 1** is played by the 'a' (ring) finger of the right hand. See the box on fingering for more information.

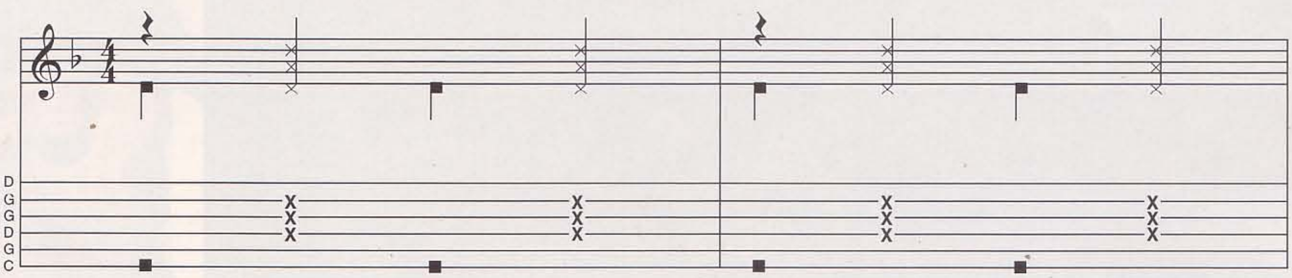
Left over the top of the neck - see performance notes





EXAMPLE 2 LEFT HAND EXCERPT FROM 'LADIES NIGHT'

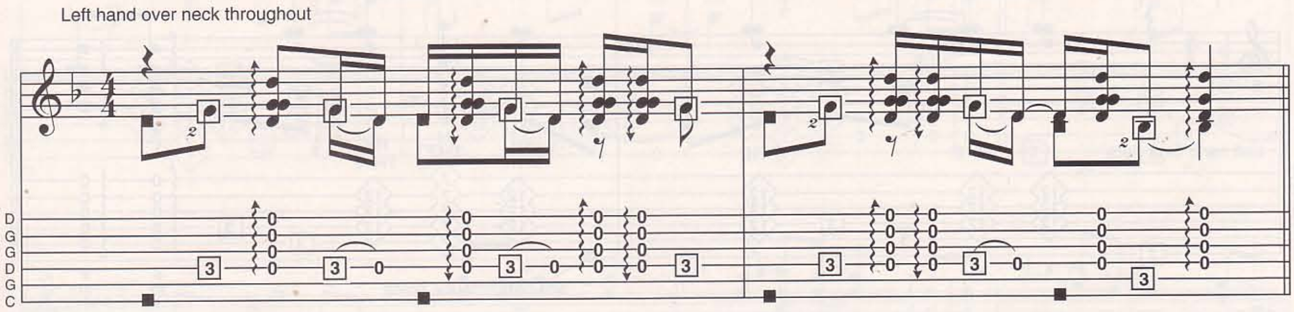
AGAIN, LEFT HAND OVER THE NECK for this one. The left hand is just muting the strings. Just lay your fingers completely over the strings and play the rhythm with the right hand. The 'bass drum' tone (notated by the black square head) is achieved by hitting the soundboard of the guitar with the heel of the right hand. The rhythm is similar to a simple 'kick and snare' pattern that a rock drummer might play.





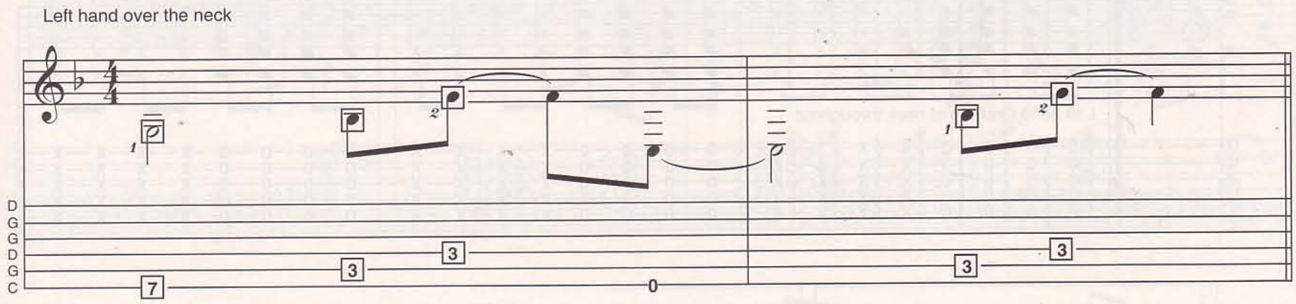
EXAMPLE 3 TWO HANDED EXCERPT FROM 'LADIES NIGHT'

NOW ADD THE RIGHT HAND. See **EXAMPLE 1** for the explanation of the notation. The arrows indicate the direction of the strums by the right hand. Take care with these directions – they are critical in achieving the correct feel. Use the fingers for the down stroke and the thumbnail for the up strokes.



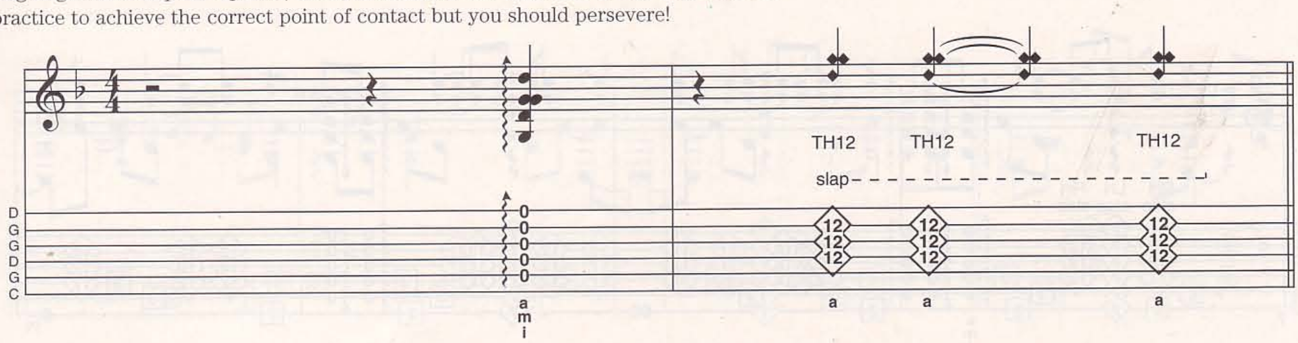
EXAMPLE 4 LEFT HAND EXCERPT FROM 'BLASTING CAP'

WITH YOUR LEFT HAND over the neck, hammer the notes with the indicated fingers. The last note in **BAR 1** is played by plucking the low E string with the left-hand index finger.



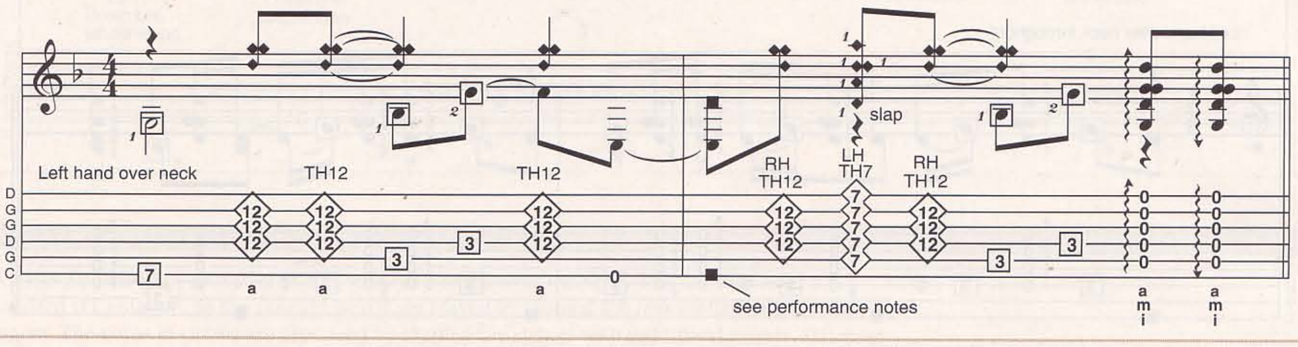
EXAMPLE 5 RIGHT HAND EXCERPT FROM 'BLASTING CAP'

PRESTON PLAYED THE RIGHT part separately for us. A simple strum (on beat 4) and then some slapped harmonics. He plays these slapped harmonics with the right-hand ring finger. Just slap the open B, G and D strings at the 12th fret. It may require some practice to achieve the correct point of contact but you should persevere!



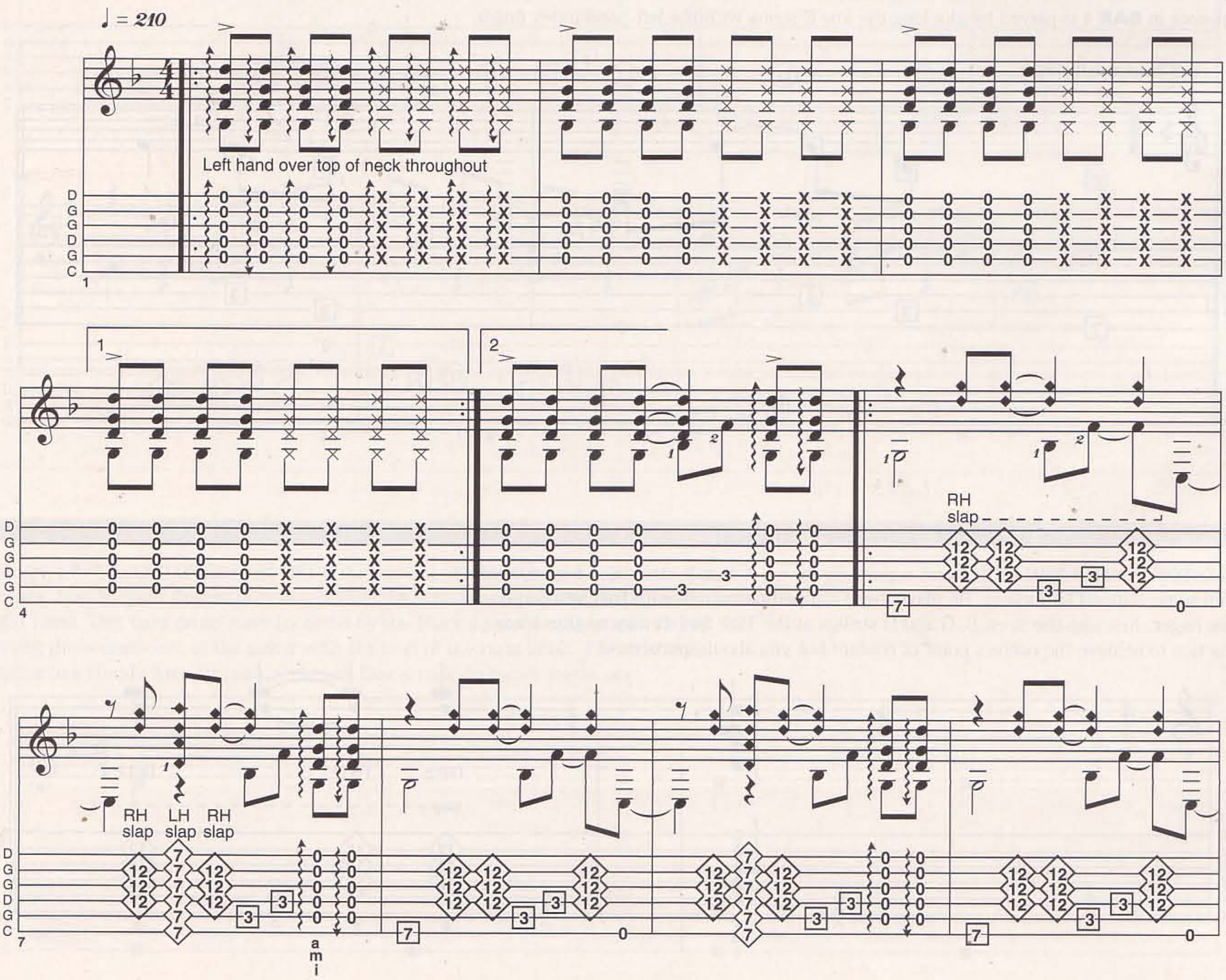
EXAMPLE 6 TWO-HANDED EXCERPT FROM 'BLASTING CAP'

HERE, PRESTON COMBINES both hands and introduces some slapped harmonics on the 7th fret (by the left-hand index) and a tap with the left-hand finger pads on the soundboard just above the neck. On the recording of this example, Preston starts with the left hand and then adds the right hand on beat 4 (two eighth-note strums).



FULL TRANSCRIPTION 'BLASTING CAP'

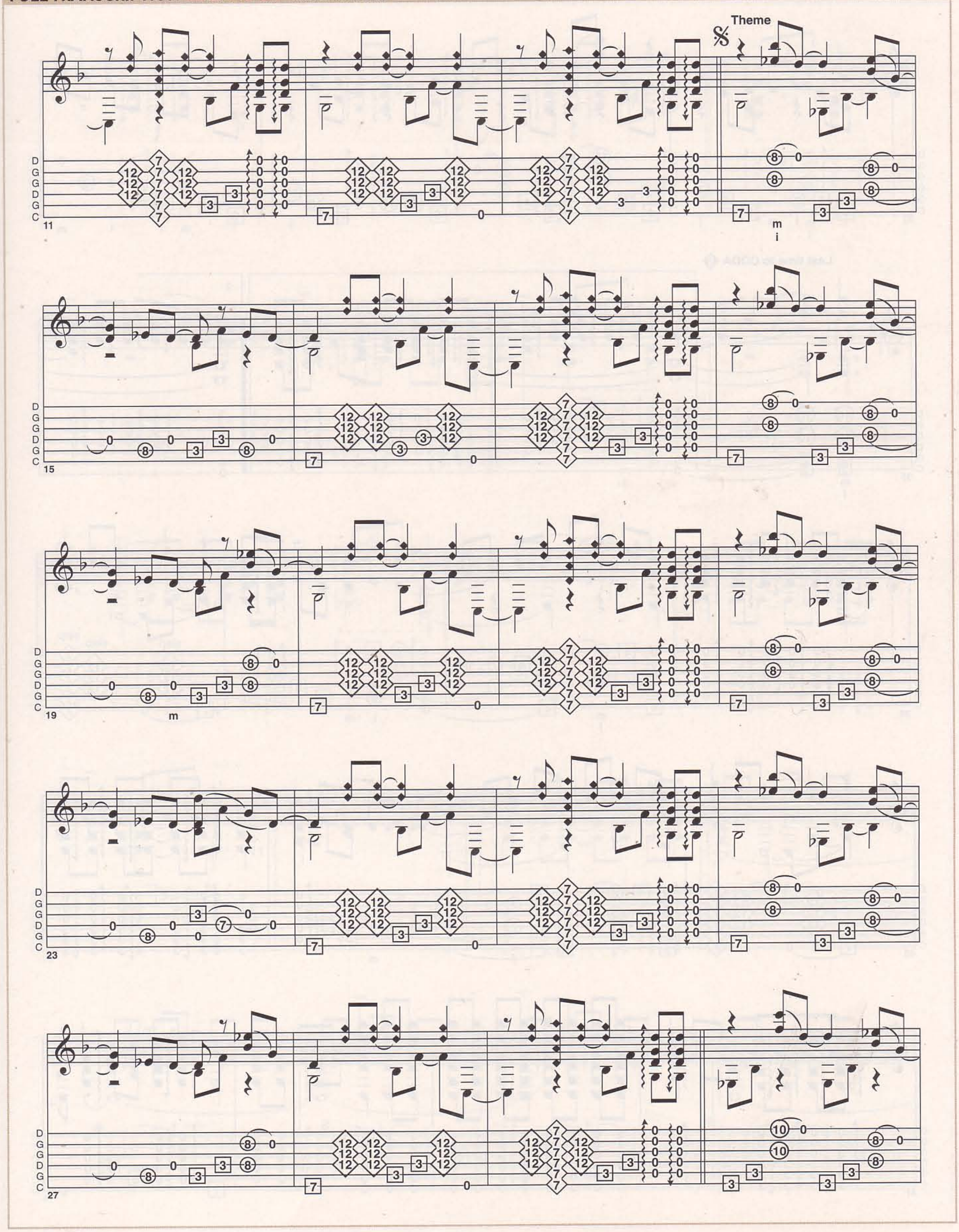
THIS TRANSCRIPTION IS notated in the tuning CGDGGD. However, we are using the original sound recording from Preston Reed's album 'Metal', which is recorded a whole tone lower. A number of attempts by Adam Pain (GT CD mastering engineer) and myself to raise the pitch digitally produced unsatisfactory results. Rather than compromise your listening pleasure and the quality of the original recording, we are presenting in its original format. I suggest that you use the recording as reference for phrasing, rhythms, tone and dynamics. The transcription is very detailed with many of the techniques in **EXAMPLES 1-6** being used. The left hand is positioned over the neck throughout and as usual, notes in boxes are hammered by the left hand, while notes in circles are hammered by the right hand.
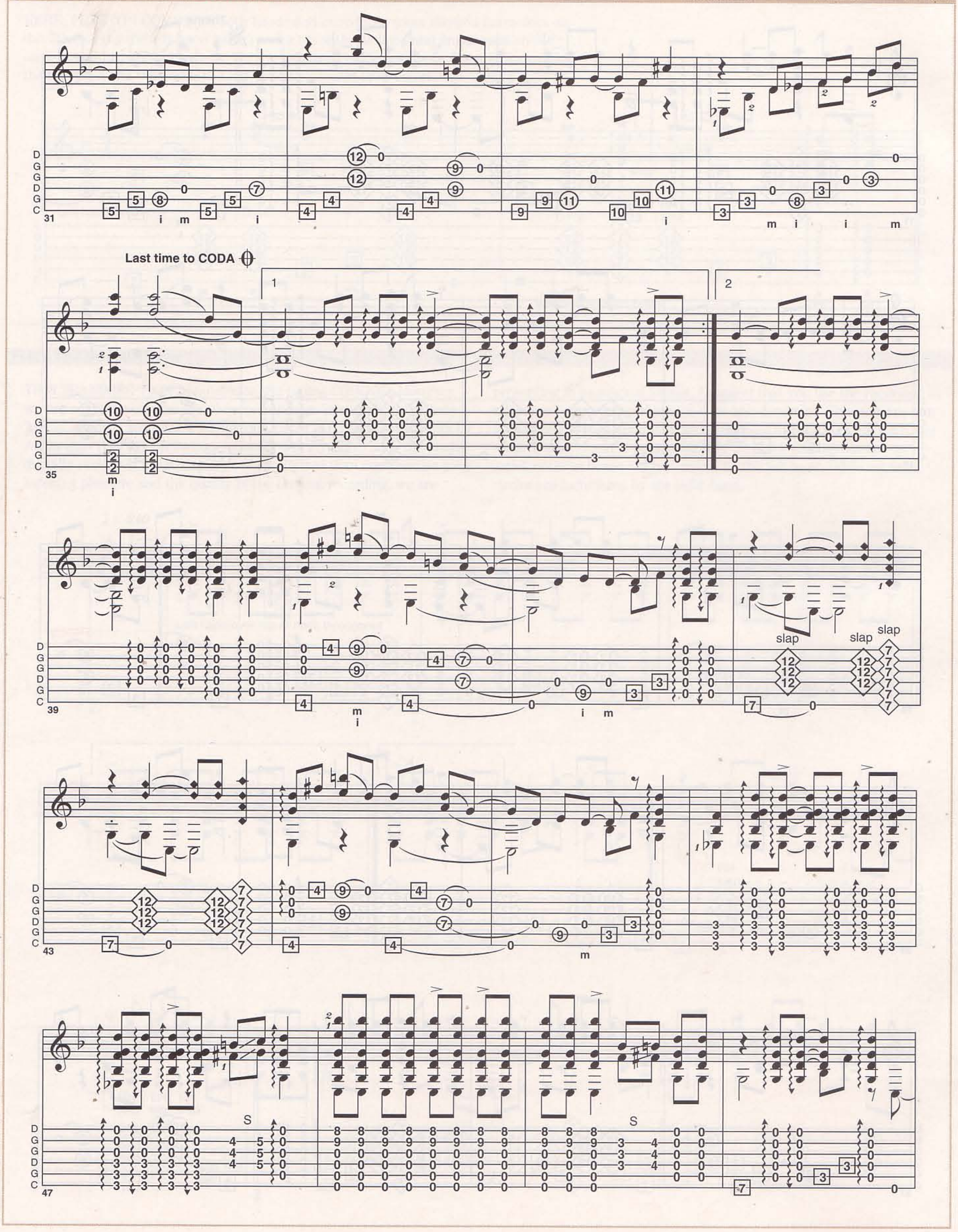




TRACKS 18-25

FULL TRANSCRIPTION 'BLASTING CAP' ...CONTINUED
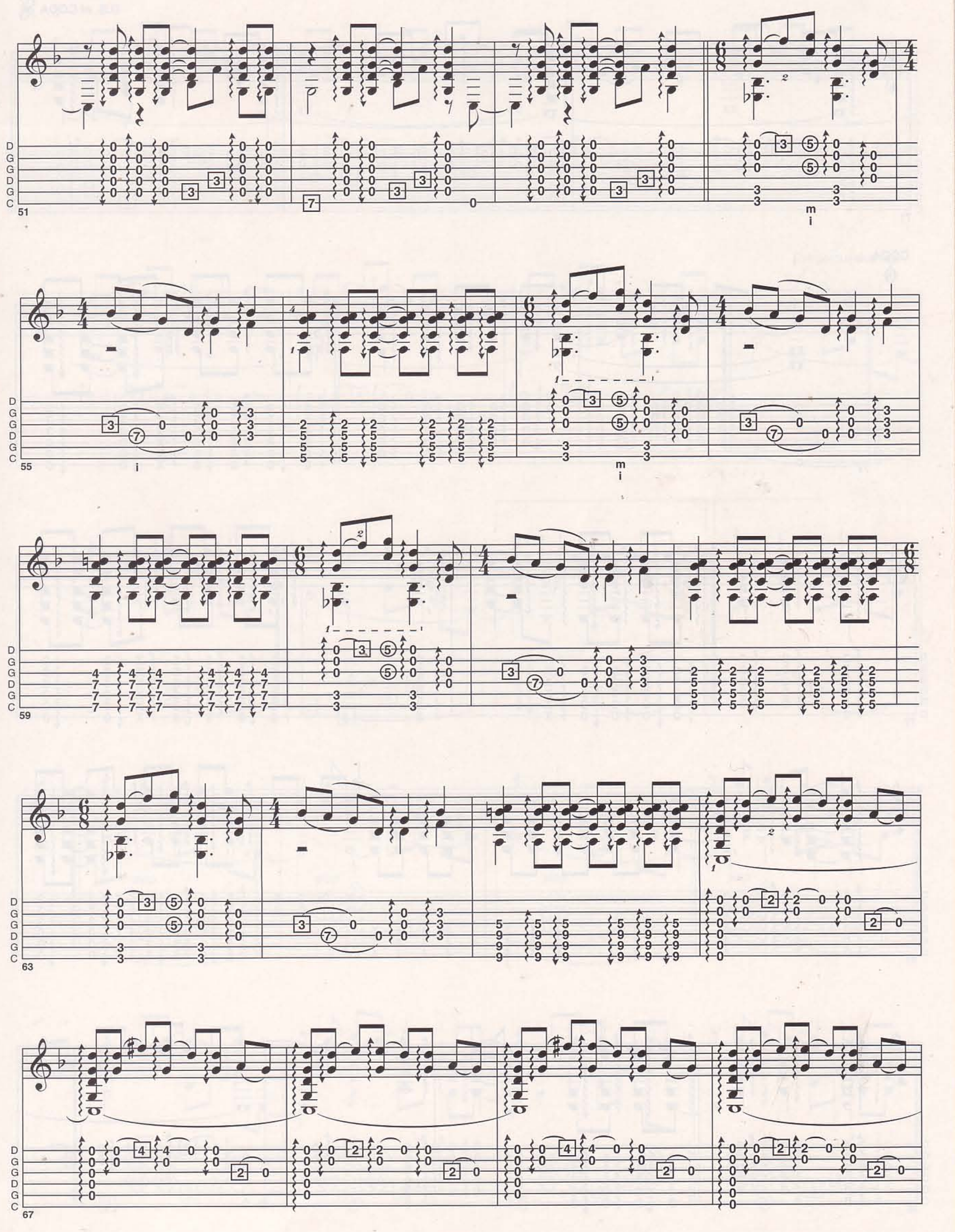


FULL TRANSCRIPTION 'BLASTING CAP' ...CONTINUED
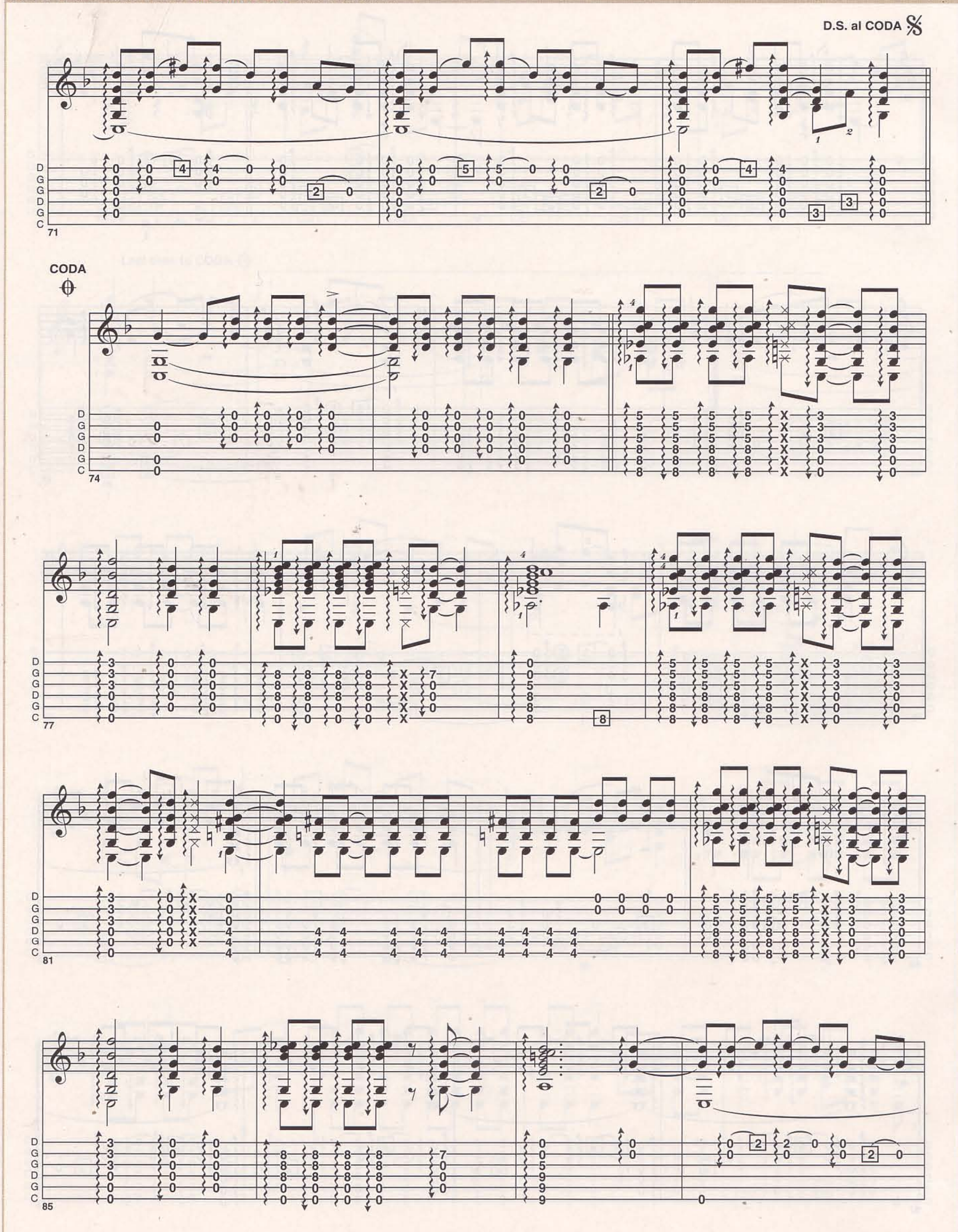




FULL TRANSCRIPTION 'BLASTING CAP' ...CONTINUED
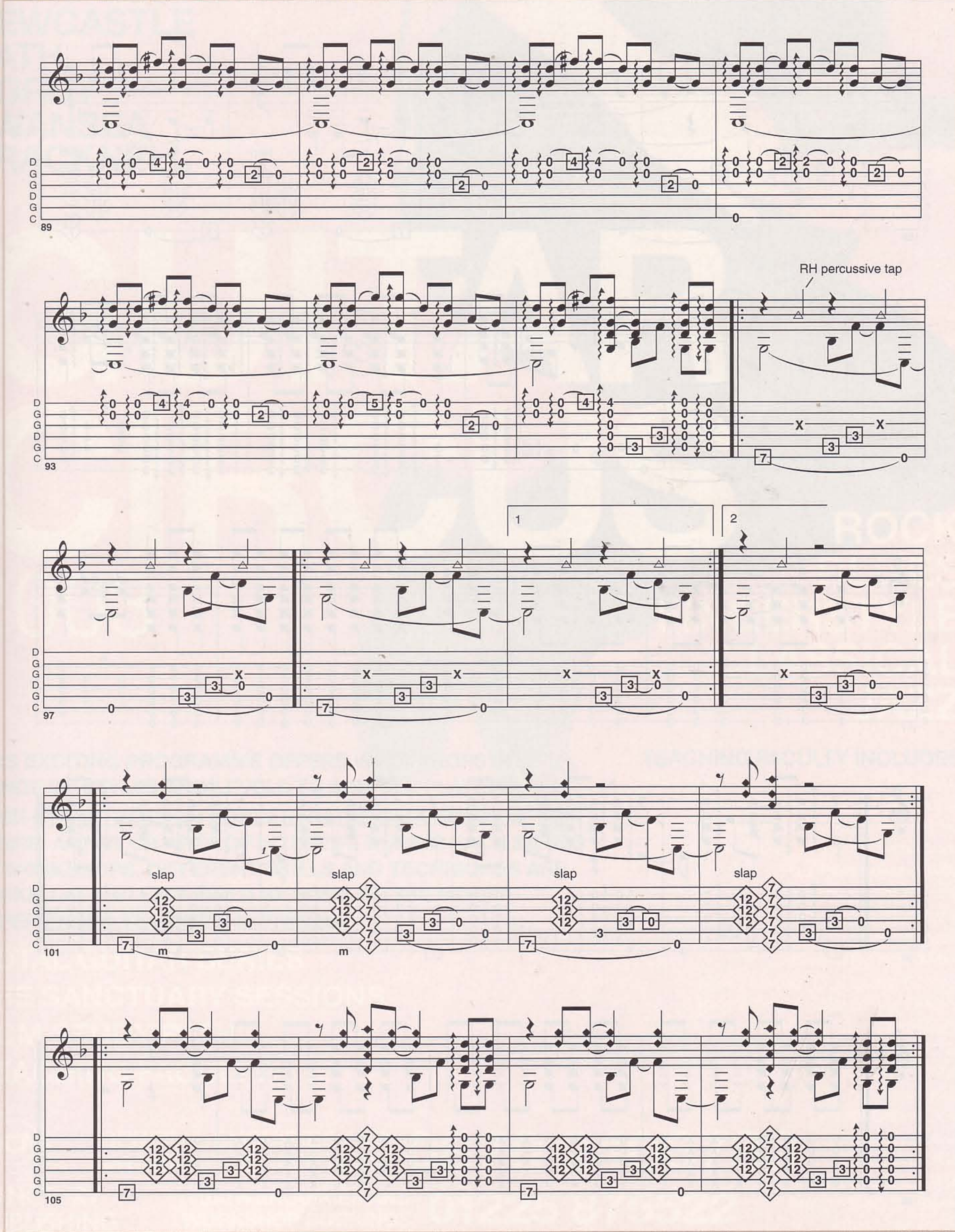


FULL TRANSCRIPTION 'BLASTING CAP' ...CONTINUED
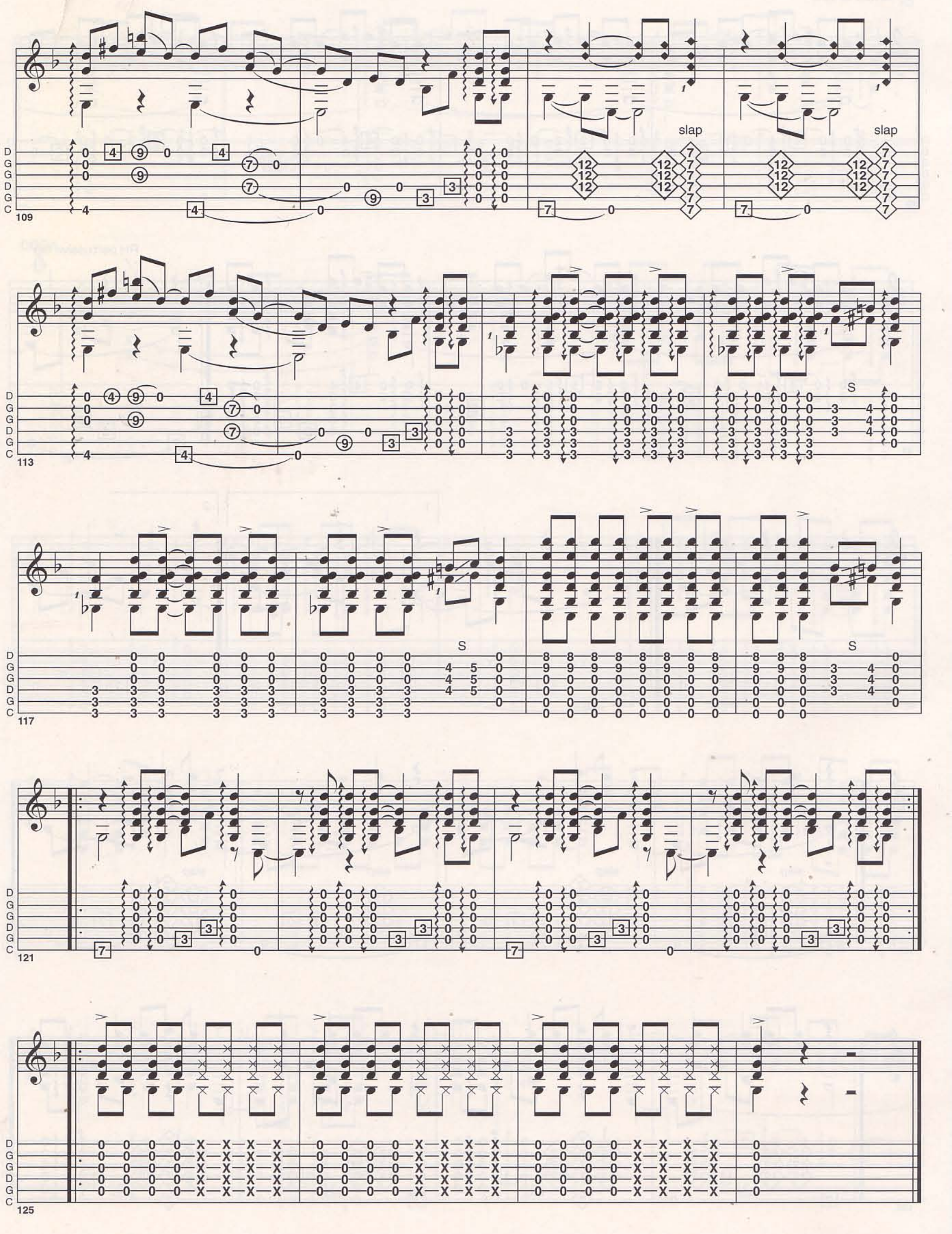




FULL TRANSCRIPTION 'BLASTING CAP' ...CONTINUED



FULL TRANSCRIPTION 'BLASTING CAP' ...CONTINUED



ON THE CD
TRACKS 26-35

This month we continue our look at the most widely used progression in jazz, and learn all about alterations...

JAZZ STANDARDS
II-V-I PROGRESSIONS

GT RATING
EASY/MODERATE

Helps improve your:
- Harmony knowledge
- Scale knowledge and application
- Soloing vocabulary
- Jazz phrasing



RECOMMENDED LISTENING

II-V-I PROGRESSIONS ARE FUNDAMENTAL to jazz, so our listening recommendations are numerous! Concentrating on the players whose licks we've looked at, I'd suggest you investigate: Mike Stern 'Standards (And Other Songs)'(1992); John Scofield 'Works For Me' (2000); Martin Taylor 'Don't Fret' (1990); Don Mock 'The Blues: From Rock To Jazz' video (REH); Charlie Parker 'Verve Master Edition' (1998 compilation); Wes Montgomery 'Boss Guitar' (1963); Pat Metheny 'Question & Answer' (1990); and Joe Pass 'Solo Jazz Guitar Hot Licks' video.

> "The key to the II-V-I progression is to move the V to I – a perfect cadence."

YOUR GT TUTOR
PETE CALLARD
See p9 for more info on all the GT tutors



Last month we looked at the theory behind the II-V-I progression and why it's so widely used, and checked out what we call 'key centre' and 'arpeggio-based' soloing approaches. This month we're going to delve a little deeper, and look at how different jazz guitarists have approached this chord sequence.

ALTERATIONS

Before we start, a quick theory recap. The II-V-I progression is made up of the 2nd, 5th and root chords in the harmonized major scale. The key to the II-V-I progression is the move from V to I (eg, G7 – Cmajor), called a perfect cadence. The dominant 7th V chord contains a dissonant ♭5th interval between the major 3rd and the ♭7th notes in the chord (in a G7 chord, the notes B and F). Tension needs release (in music often referred to as resolution), and the easiest and most satisfying way to resolve the ♭5 interval in the dominant 7th chord is to move the 3rd up a semitone to C, and the ♭7th down a semitone to E, leaving you with a major third interval (the first two notes of a Cmajor chord). In years gone by, the dominant 7th chord was considered dissonant; when audiences heard it they would expect and need it to resolve, an effect which classical composers often played on. Unfortunately, the dominant 7th chord has become so familiar to us these days that it just doesn't sound dissonant anymore – it doesn't need to resolve.

This is where alterations come in. Adding alterations to a dominant 7th chord make it more dissonant, thus increasing its need to resolve – in effect you're artificially enhancing the perfect cadence. So what are alterations? The essential chord tones in a dominant 7th chord are the root, 3rd and 7th – you can't change these without changing the quality of the chord. You can only alter the non-essential chord tones, which are the 5th and the 9th. Thus, the four alterations that you can add to a dominant 7th chord are the ♭5th, #5th, ♭9th and #9th. The basic rule is: any or all of these alterations can be added to any dominant 7th chord so long as it is resolving to I (also called a functioning dominant 7th chord). You can do this with any standard; 'Tune Up', which we looked at recently, contains a series of II-V-I progressions and any or all of the alterations can be added to the V chord in each case.

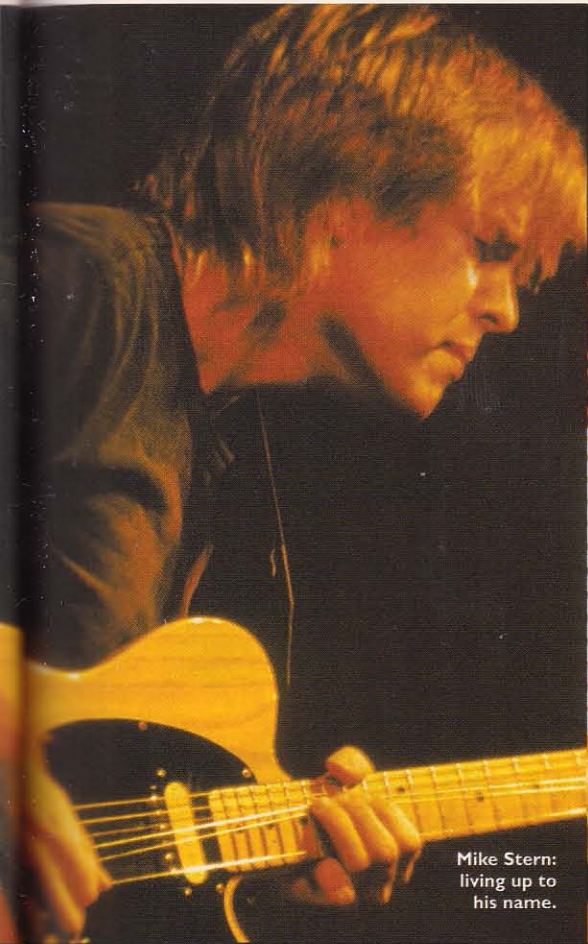
SOLOING

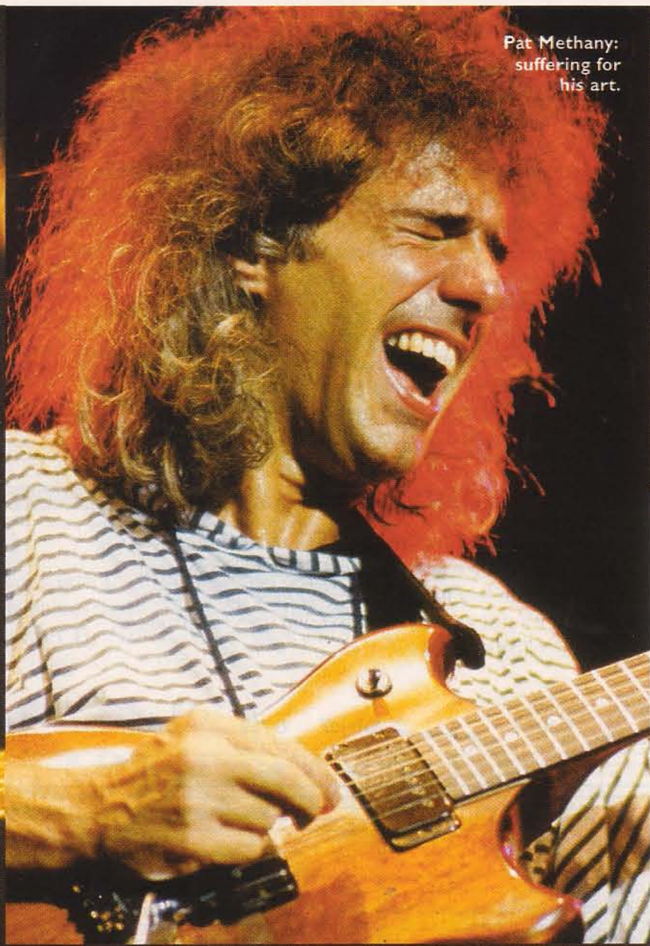
So we know that we can use altered chords, but that means we need to be able to solo on them. But what will work over an altered dominant 7th chord? If you take the essential chord tones and the alterations from a dominant 7th chord, you're left with the intervals root ♭9 #9 3 ♭5 #5 ♭7 which, on a G7 chord, would give you the notes G A♭ A#(/B♭) B(/C♭) D♭ D#(/E♭) and F. Played in sequence, these notes make up the altered scale, which happens to be the 7th mode of the melodic minor scale (**EXAMPLES 2** and **3**).

Playing this scale on a resolving dominant 7th chord has the same effect as adding alterations to the chord but, as with the chord, it must be resolved strongly to the I chord. A good exercise for incorporating the altered scale into your playing is to arpeggiate through II-V-I progressions in each of the five CAGED positions (as shown last month), playing the ➡

SOUND ADVICE
PROGSOUND

FOR THE GT CD I USED A Gibson ES-175 strung .013" - .056" set to the neck pickup with the tone control between 3 and 4. I plugged this into a Pod set to 'Small Tweed' with a bit of compression with reverb added on the desk. Drums and double bass come courtesy of Simon Pearson and Rob Rickenberg and were recorded live at ACM by Adam Pain.

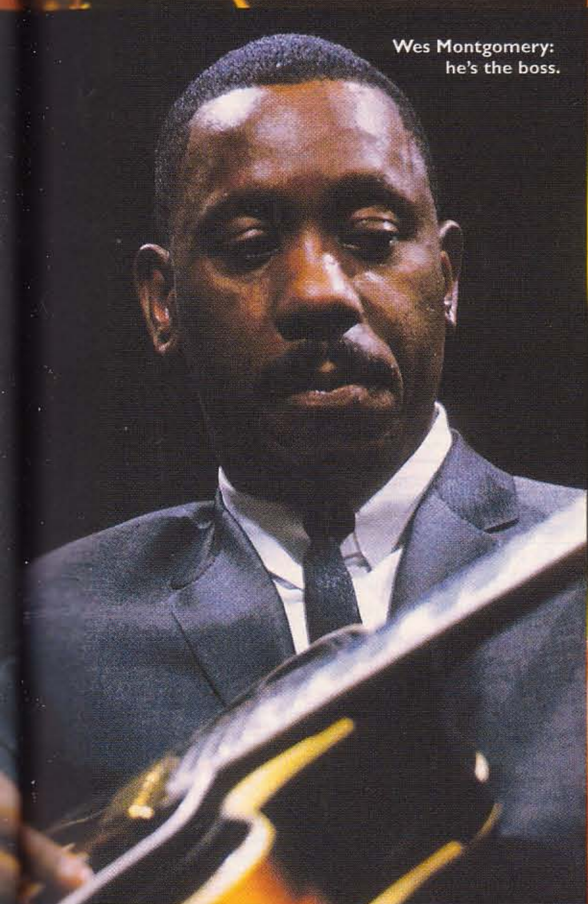

Mike Stern: living up to his name.

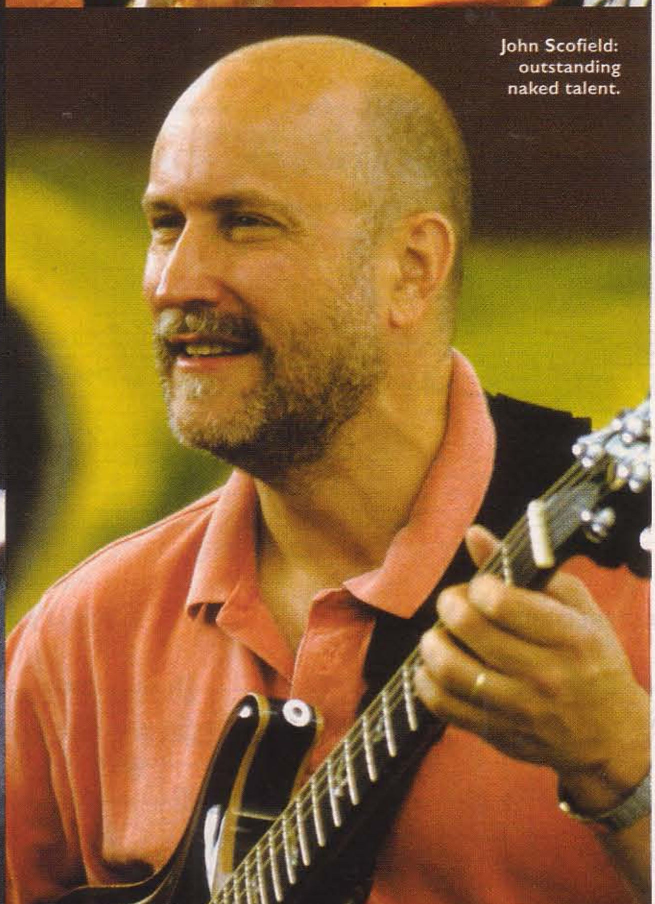

Pat Metheny: suffering for his art.

REDFERNS

PRO TIP

A COUPLE OF slightly easier ways to approach using the altered scale are to move up a semitone from the root of the V chord and play the melodic minor scale (the altered scale is the 7th mode of melodic minor), or move up a semitone and play a minor(maj7) arpeggio, which gives you the root, ♭9, maj3rd and #5th over the V chord.


Wes Montgomery: he's the boss.


John Scofield: outstanding naked talent.

REDFERNS

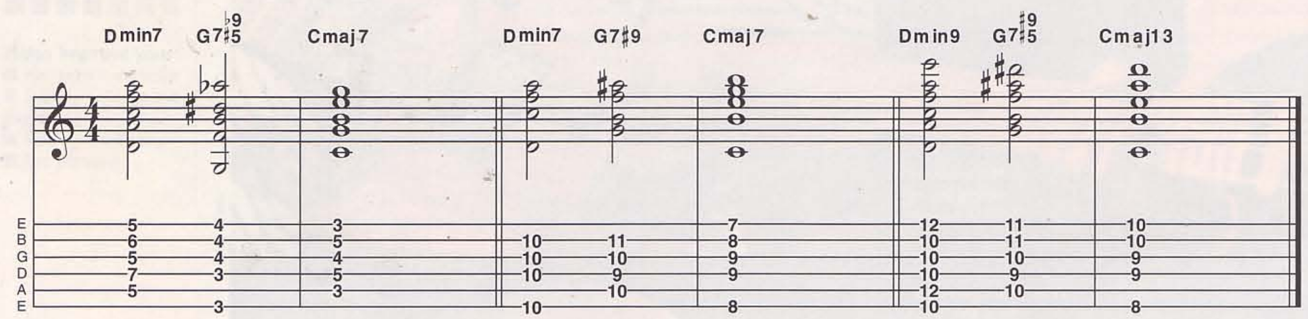
altered scale in place of the dominant 7th arpeggio (see '**PRO TIP**'). I'll leave you with some II-V-I licks in all 12 keys from different players (**EXAMPLE 4**), showing how they approach this progression and integrate the altered scale into their lines (see '**INSIDE KNOWLEDGE**'). There's also a backing track to practice playing over II-V-Is in every key (**EXAMPLE 5**). Have fun with this, and I'll see you next month. GT

INSIDE KNOWLEDGE

A GOOD WAY TO start sounding confident as a jazz soloist is to write your own licks, incorporating some of the ideas we've covered over these two columns. Aim to come up with II-V-I lines in each of the five CAGED positions so that wherever you are on the neck, you can move seamlessly into an appropriate line. Although using licks may not seem like improvising, it's an important step in mastering sequences such as II-V-Is and developing a jazz vocabulary (although we've used the phrase 'how are you?' many times, we still mean it each time it's said). Most, if not all, jazz musicians use licks to a greater or lesser extent, and with practice they start to become second nature and can provide a useful template to move out from.
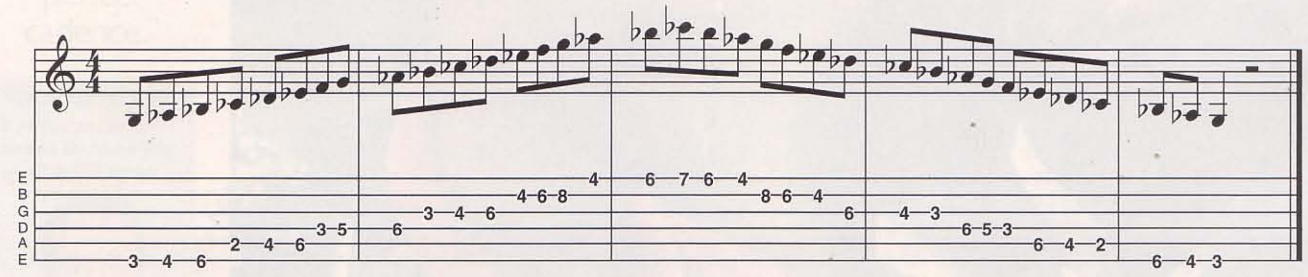
EXAMPLE 1 II-V-I VOICINGS IN C INCORPORATING ALTERATIONS

EXAMPLE 1 shows three voicings for a II-V-I progression in C, using different alterations on the V chord (G7). Aim to voice lead as smoothly as possible from each chord to the next for the best sounding progression, and experiment with different alterations and voicings – it's just as important to build up a repertoire of II-V-I voicings as it is to develop a collection of lines.

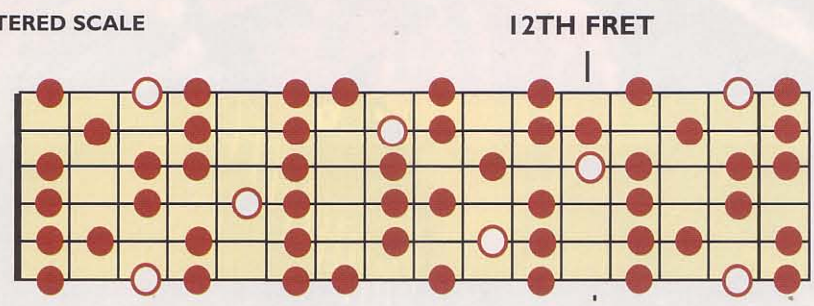


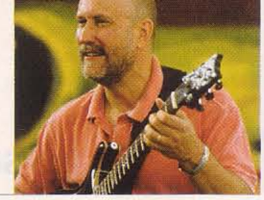
EXAMPLES 2 AND 3 G ALTERED SCALE

EXAMPLES 2 and 3 show the G altered scale in one position and all over the neck. Practice improvising with it and resolving smoothly back to Cmajor.



THE G ALTERED SCALE
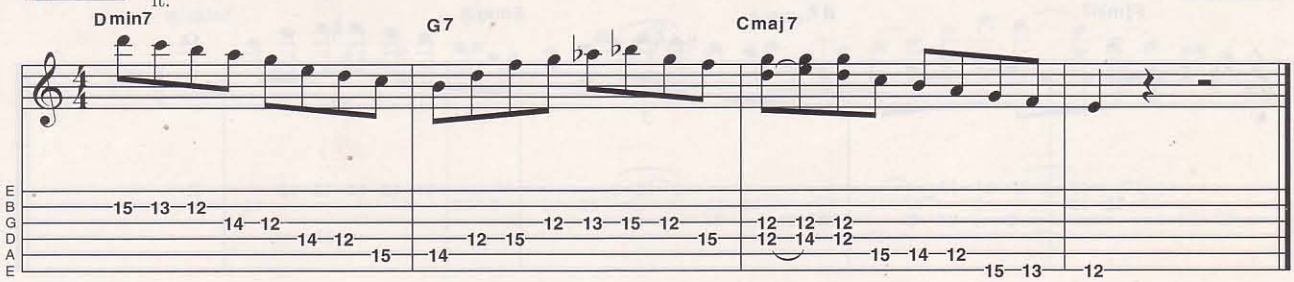




TRACKS 26-35

EXAMPLE 4 A COLLECTION OF II-V-I LICKS FROM DIFFERENT JAZZ GREATS, ILLUSTRATING VARIOUS APPROACHES TO THE SEQUENCE
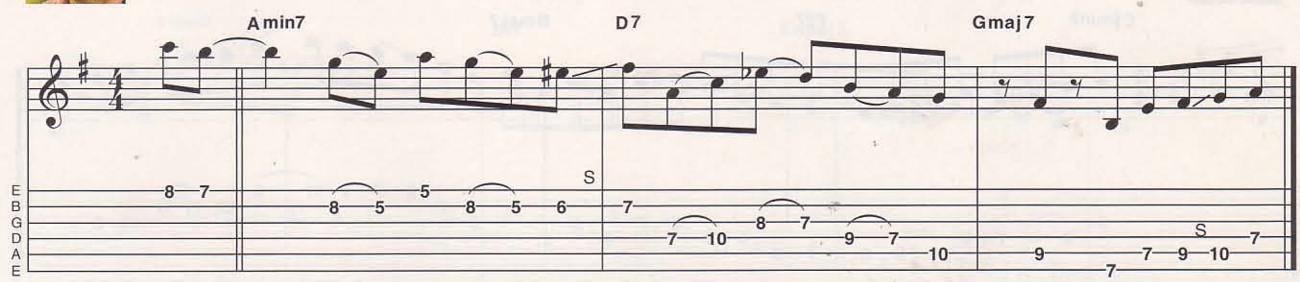


LICK #1 – MIKE STERN starts with a descending D dorian line (**BAR 1**), moving to a G7 arpeggio for the first half of the second bar and then G altered scale on beats 3 & 4 before resolving to Cmajor scale (**BARS 3** and **4**). Using a dominant 7th arpeggio for half the bar and the altered scale for beats 3 & 4 is a classic approach – you're adding the tension to anticipate the move to the I chord without overdoing it.
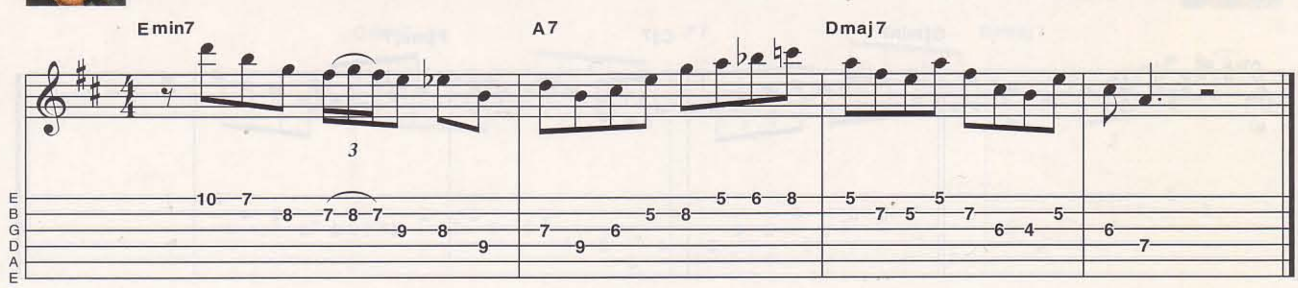




LICK #2 – JOHN SCOFIELD starts with an Amin9 arpeggio (**BAR 1**), moving to a D7 arpeggio and highlighting the ♭9 (E♭ – **BAR 2**) before anticipating the change to Gmaj (**BAR 3**), mixing G major scale and a Gmaj7 arpeggio.
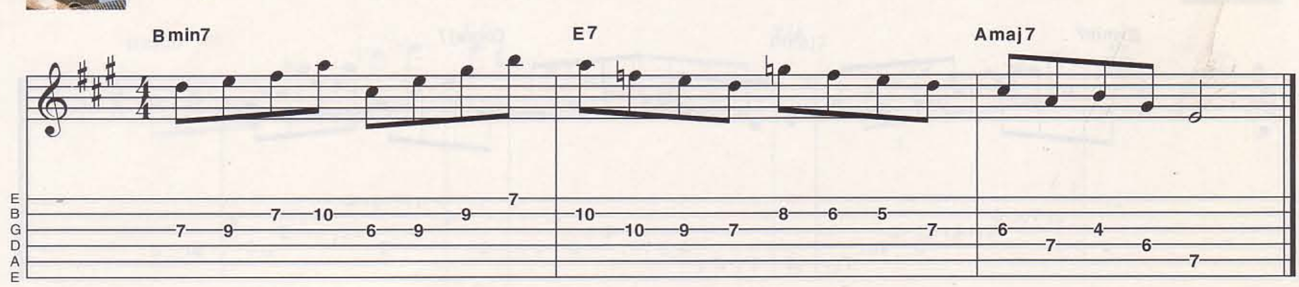




LICK #3 – In **BAR 1**, **MARTIN TAYLOR** plays around an Emin9 arpeggio, throwing in the major 7 (D#) from E melodic minor on beat 4 (implying B7), moving back to Emin (**BAR 2**, beat 1) and A7 (beat 2) moving into A altered (beats 3 & 4) before resolving to a 4ths idea on Dmaj7.





LICK #4 – DON MOCK plays around Bmin7 (**BAR 1**, beats 1 & 2) and C#min7 (beats 3 & 4), moving to E altered in **BAR 2** (beats 1 & 2 also imply Bmin7♭5) and resolving to an A major arpeggio, ending on a (substituted) E major arpeggio.

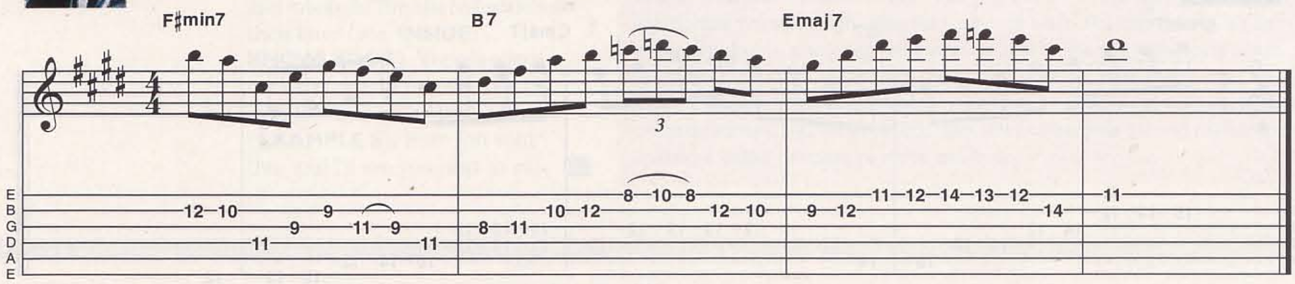


REDFERNS

EXAMPLE 4 A COLLECTION OF II-V-I LICKS FROM DIFFERENT JAZZ GREATS ...CONTINUED
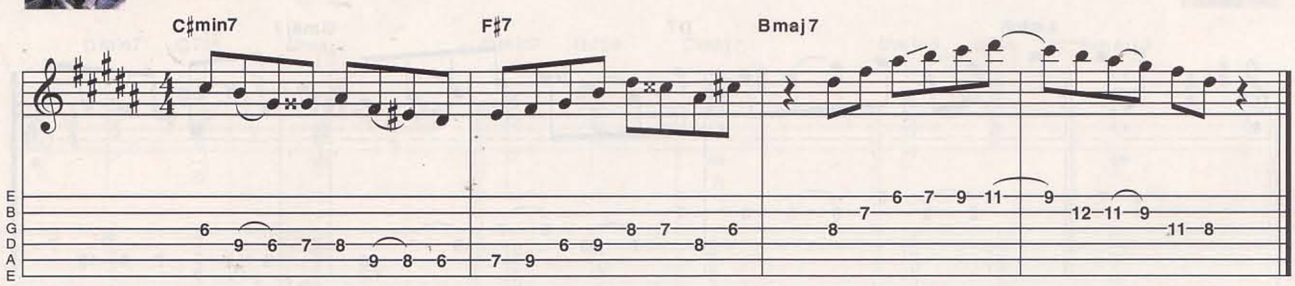


LICK #5 – This classic **CHARLIE PARKER** lick starts around an F#min7 arpeggio with the 11th and 9th added as passing notes, moving to a B7 arpeggio in **BAR 2** and B altered scale on beats 3 & 4, resolving to the major 3rd (G#) on Emaj7 followed by a mixture of Emaj7 arpeggio and scale notes.
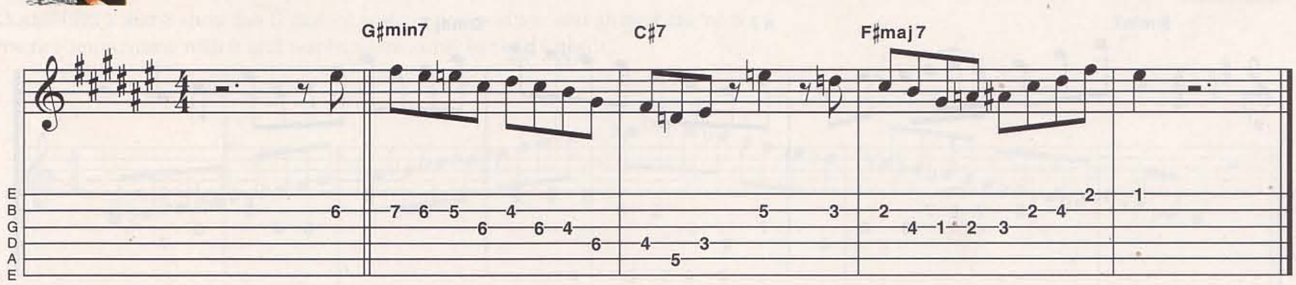




LICK #6 – **WES MONTGOMERY** moves between C#min7 and F#7 twice in **BARS 1** and **2**, throwing in a #5th over the F#7 chord for good measure (Bar 2, beat 3) before resolving to a mixture of Bmaj7 arpeggio and scale notes.
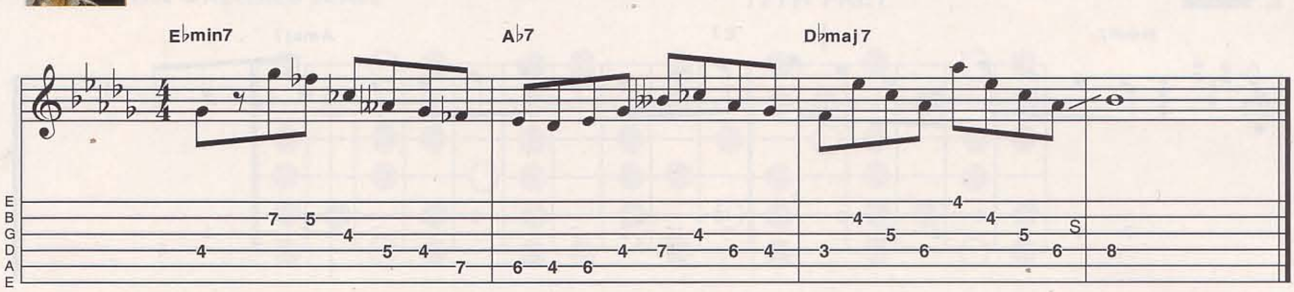




LICK #7 – **PAT METHENY** starts with a G# dorian phrase with chromatic passing notes, then outlines the ♭9, M3rd and #9 over the C#7 before resolving to a Gmaj7 arpeggio with some scale notes and a chromatic passing note added.





LICK #8 – **JOE PASS** starts pretty outside, treating the E♭min7 chord as E♭7 and playing E♭ altered scale over it, which he then resolves to an A♭7 arpeggio (**BAR 2**) and then A♭ altered scale (beats 3 & 4) before resolving to the major 3rd on D♭maj7 (F), finishing on a substituted A♭maj arpeggio.



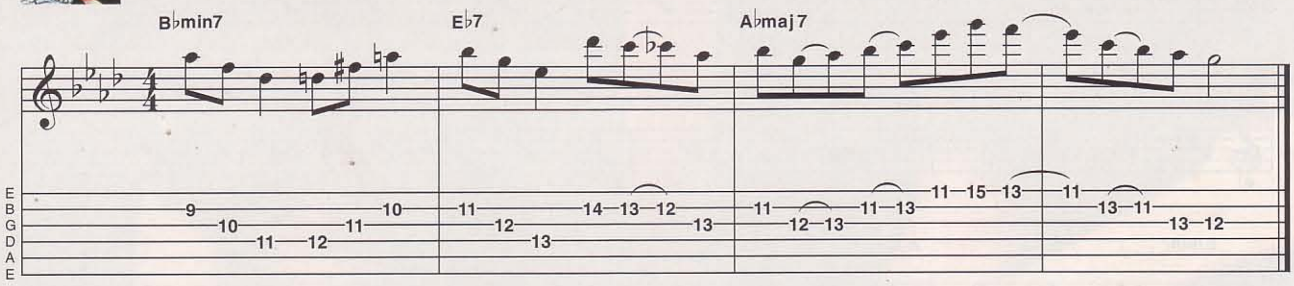
REDFERNS



EXAMPLE 4 A COLLECTION OF II-V-I LICKS FROM DIFFERENT JAZZ GREATS ...CONTINUED
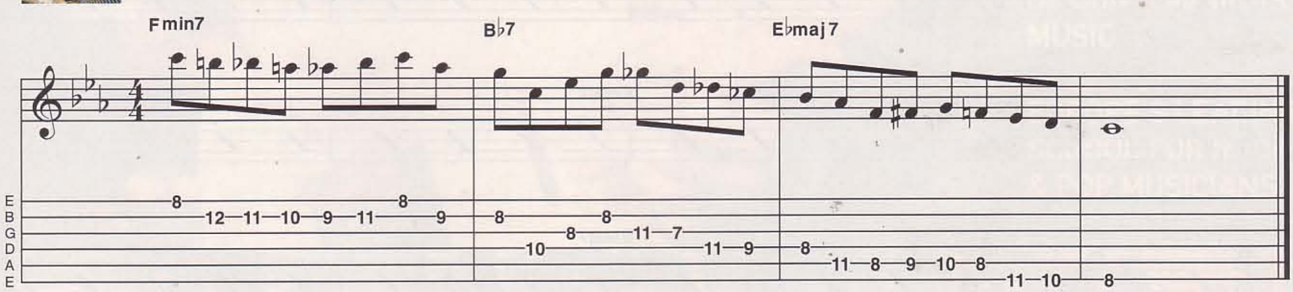


LICK #9 – PAT METHENY takes a D♭maj arpeggio (the ♭3rd, 5th and ♭7th over B♭min7) and moves it up chromatically to E♭ over the E♭7 chord, then moves chromatically down from the 7th, resolving to the A♭ major scale but missing out the 4th.
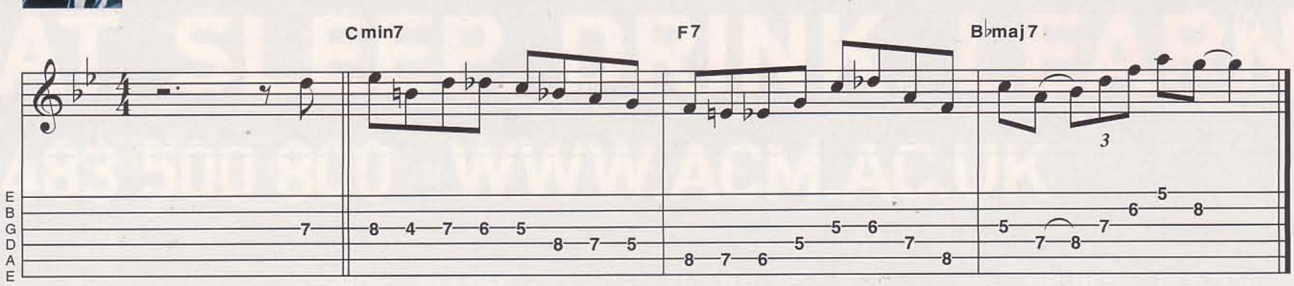




LICK #10 – DON MOCK starts with a chromatic run from the 5th (C) to the ♭3rd (A♭) on Fmin7 before outlining Fmin9 (**BAR 2**, beats 1 & 2) and B♭ altered scale (beats 3 & 4), resolving to the 5th on E♭maj7 (B♭) and continuing down the E♭ major scale with an added chromatic passing note.
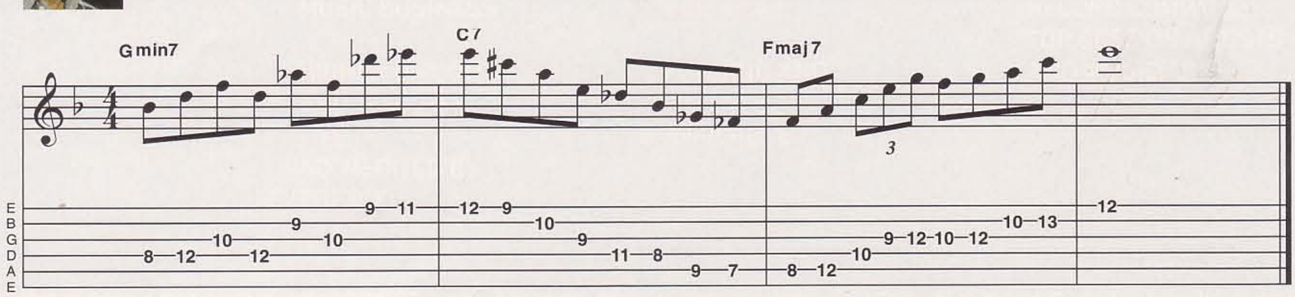




LICK #11 – In **BAR 1**, **CHARLIE PARKER** starts in Cmin, then implies G7 moving back to a descending C dorian line (V-I resolution), which carries on through half of **BAR 2**. On beats 3 & 4, he outlines an F augmented arpeggio, resolving to B♭maj7 arpeggio on beat 2 of the final bar.





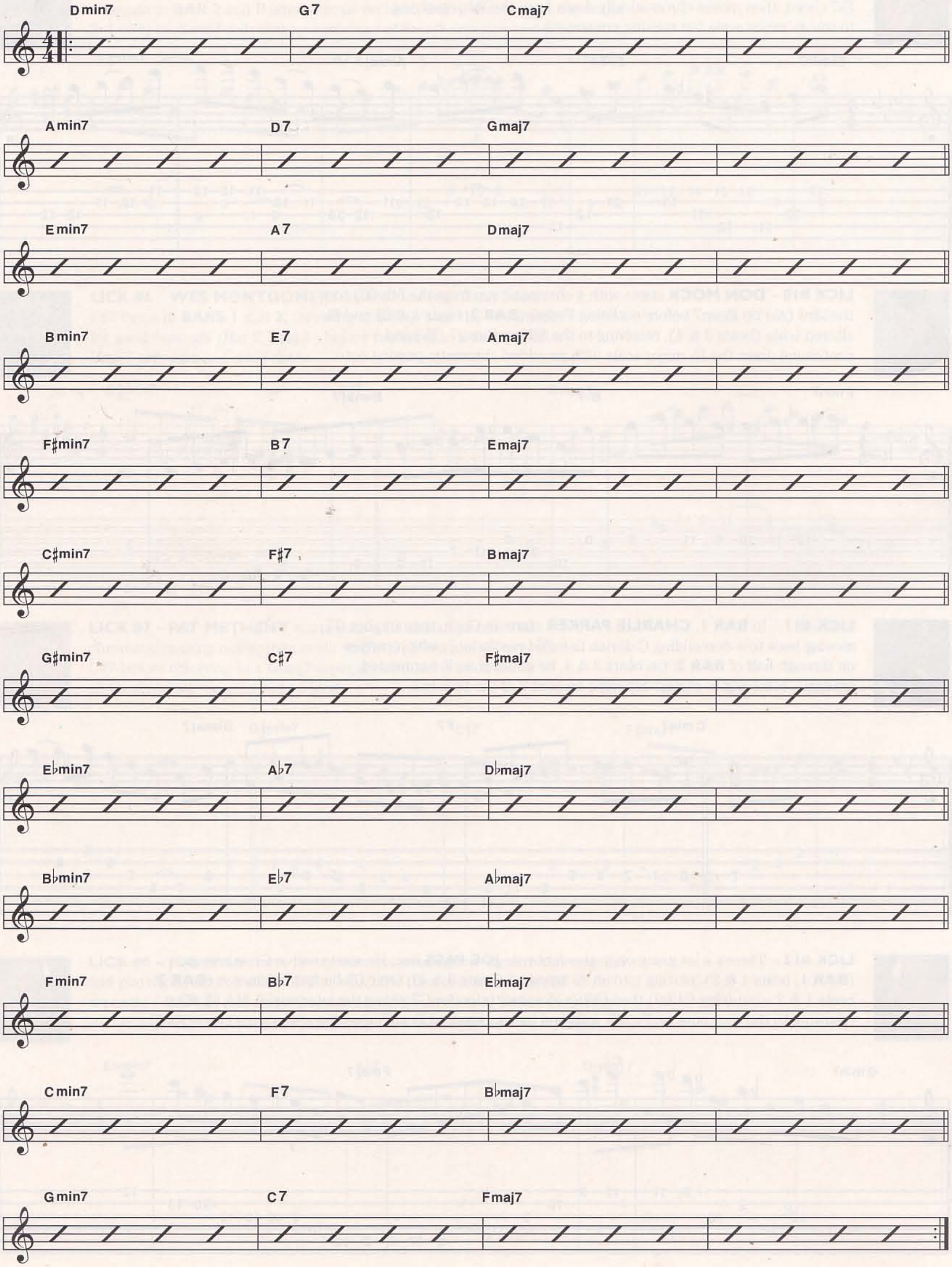
LICK #12 – There's a lot going on in this fantastic **JOE PASS** line. He starts with a Gmin arpeggio (**BAR 1**, beats 1 & 2), moving into an A♭ arpeggio (beats 3 & 4). Over C7 he first outlines A (**BAR 2**, beats 1 & 2 – implying C13♭9) then G♭7 (a ♭5 substitution for C7 giving the intervals ♭9, M3, ♭5, ♭7), resolving to the root note on Fmaj7, followed by a mixture of Fmaj7 arpeggio and scale – clever stuff!



REDFERNS

EXAMPLE 5 II-V-I PROGRESSION IN ALL 12 KEYS

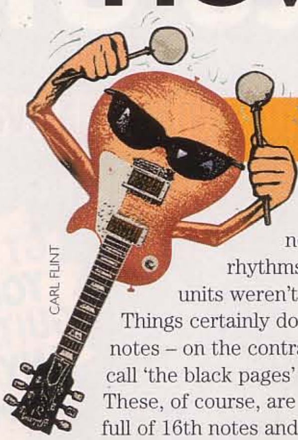
EXAMPLE 5 is a backing track to practice improvising on II-V-Is in all keys. Try taking one of the previous licks (or one that you've written yourself), play it in every key, move it to different sets of strings and try adapting it. It's important to not just learn licks but learn from them.



ON THE CD
TRACK 36
36. Full lesson

In this lesson we look at super-fast notes and take our first steps in reading chords!

HOW TO READ MUSIC



CARL FLINT

RHYTHM

IN LAST MONTH'S COLUMN, I introduced you to whole and half notes, and we saw that reading rhythms that involved these particular units weren't too much of a challenge at all. Things certainly don't get too busy with half and whole notes – on the contrary, sometimes it's what musicians call 'the black pages' that give them their nightmares. These, of course, are pages of music absolutely chock-full of 16th notes and beyond, to the extent that the whole page starts to appear solid black!

When I say 'beyond' 16th notes, I am referring to the even smaller units of music's rhythmic elements – 32nd and 64th notes. **EXAMPLE 1** gives you an idea what these two particular characters look like – very similar to their eighth- and 16th-note counterparts, but with added 'flags' (the correct name for the tails that flow out from the note's stem). Whereas an eighth note has one flag and a 16th note two, a 32nd note has three flags and the 64th has four (see **EXAMPLE 2**).

Now you can see what we mean when we say 'the black pages' are the worst! In practice, you're not going to find too many occasions when these smaller beat divisions turn up. For most of your music reading, you'll be encountering whole and half notes, quarter notes, eighths and 16ths.

Thirtyseconds and 64ths only really crop up when things start to get really intense, rhythmically speaking. (Look at music from guitarists such as Yngwie Malmsteen, Steve Vai and John Petrucci if you're desperate to see some.) Because they tend to go by so fast, there isn't really an accepted way of counting 32nd and 64th notes, which is why I've left it until now to introduce them to you. Instead, we tend to rely on the basic maths you've already learned when you're working with eighths and 16ths.

As an example, take a look at **EXAMPLE 3.** Here we have some eighth notes and 16th-note rhythms. Under normal circumstances, you would use the straightforward counting regime that is outlined above the example. Now, take a look at **EXAMPLE 4**, which does the same basic task between 32nd and 64th notes. The most important thing to realise here is that the maths you're doing is exactly the same as it was in Example 3. So once you can read Example 3 without the need to count – that is, you can do the rhythmic sum in your head – it's not so difficult to carry out the same type of mental arithmetic between music's smaller rhythmic components.

In the end, things like this become instinctive and you don't even have to think about mathematic relationships between the different rhythmic elements when reading music – just like you no longer have to go through a piece of written text, pronouncing every syllable the way you did when you were learning to read words.

GT RATING
EASY

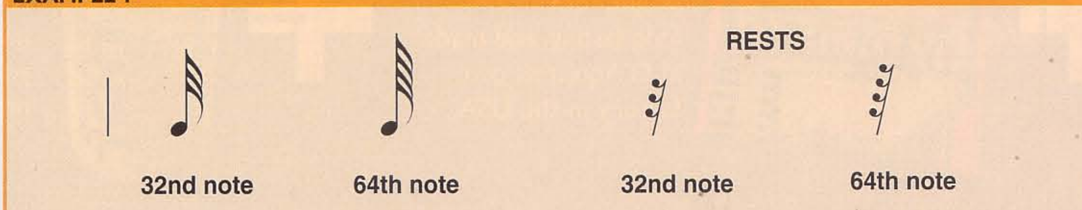
Will improve your:
■ Knowledge of notation conventions
■ Simultaneous reading of pitch and rhythm

"A 32nd note has three flags and a 64th note has four."
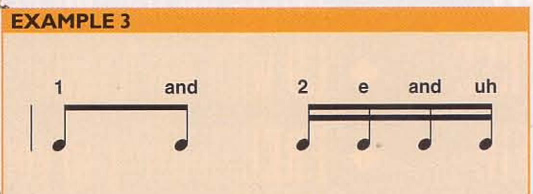
YOUR GT TUTOR
■ DAVID MEAD
See p9 for more info on all the GT tutors
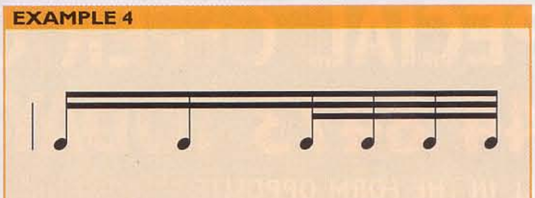


EXAMPLE 1



EXAMPLE 3



EXAMPLE 4

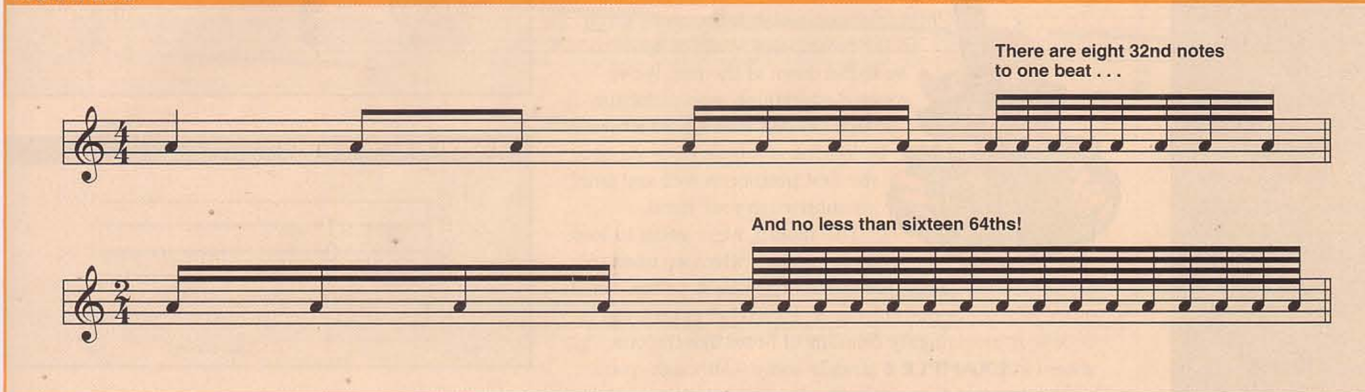


ASSIGNMENT
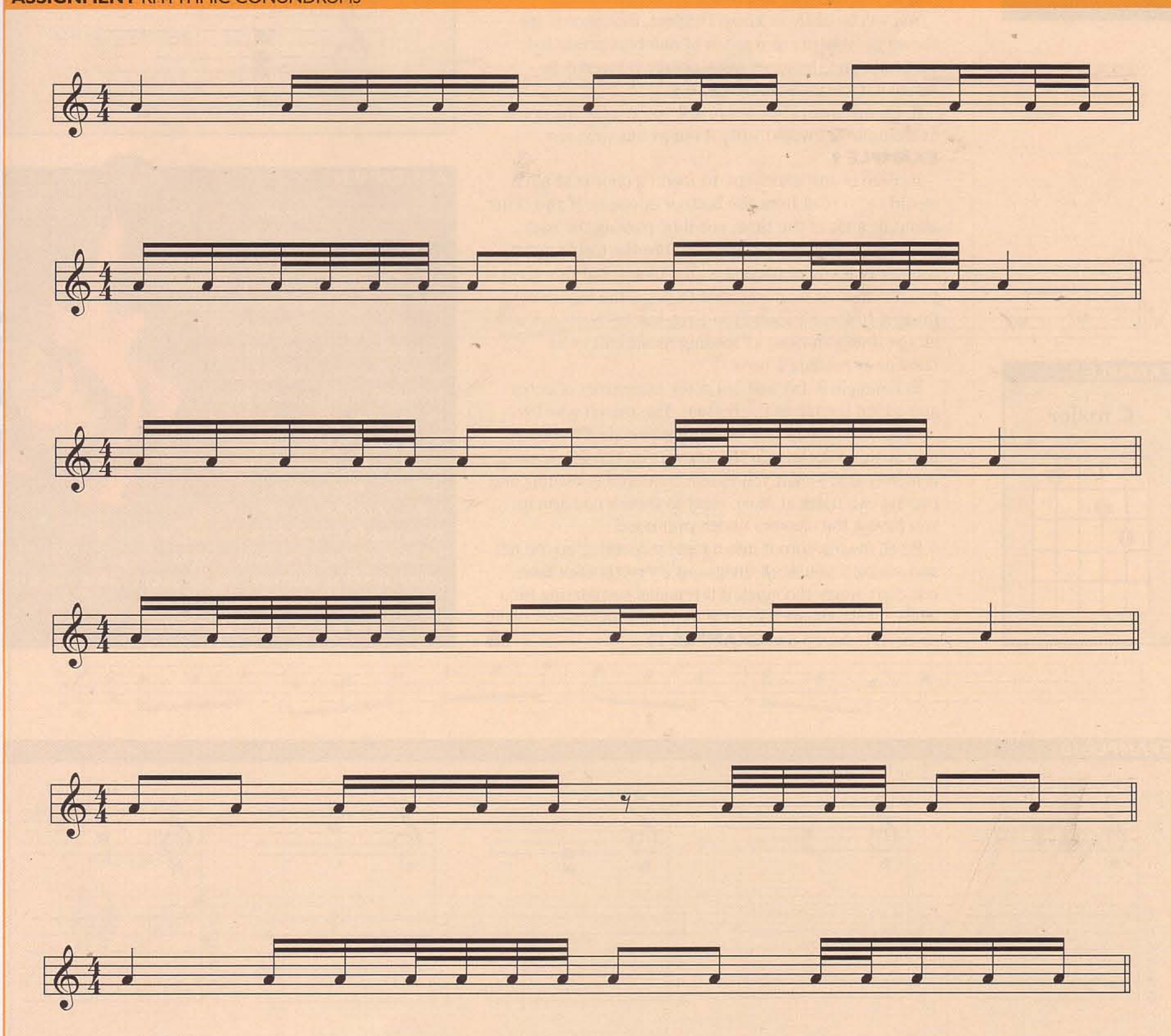
I've laid out a series of six rhythmic conundrums that represent the way you're most likely to meet 32nd and 64th notes in the field – and so should give you some idea of how 'unscary' they are in practice! As you work through them, keep in mind the fact that the maths remains the same – if you can work between eighths and 16ths quite easily now, there is no reason why these two items of rhythmic minutiae should give you any sleepless nights whatsoever!



EXAMPLE 2



ASSIGNMENT RHYTHMIC CONUNDRUMS



How to read music

FURTHER READING

ANYONE WHO wants to swot up out of school could do a lot worse than getting hold of a copy of David Mead's book 'Rhythm' (Sanctuary Publishing), which focuses in on the rhythm side of reading music. It's available through all good book stores, and all the further information you need can be found at David's website www.davidmead.net

MELODY



SO FAR, WE'VE LOOKED AT the individual notes down at the guitar's 'first position', which is the name given to the handspan's worth of notes to be found down at the nut. We've covered everything, except for the sharps (#) and flats (♭), which we'll be looking at a little later on, once the first position is well and truly established in your mind.

This month, we're going to look at what happens when we need to read more than one note at a time – in other words, chords! Of course, I wouldn't expect you to be able to read mighty columns of notes like the one shown in **EXAMPLE 6** straight away – although, you'll notice that this fearsome array translates into something altogether benign and familiar to you in the end (see **EXAMPLE 7**). Instead, we're going to look at notes played together two at a time.

You will be likely to know, I expect, that chords are shown in tablature as a series of numbers presented vertically, and the exact same course is steered for actual notation. See **EXAMPLE 8**.

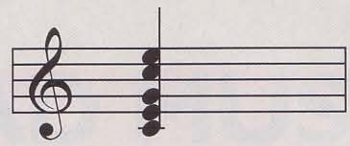
If, for instance, I wanted to ask you to play the notes in Example 8, I would write it out in this way: see **EXAMPLE 9**.

If there is any 'short-cut' to reading chords at all, it would be to read from the bottom upwards. If you think about it, a lot of the time, you'll be playing the bass note first – or at least slightly before the treble notes, especially if you're playing with a pick – and this gives you a couple of microseconds to place the remaining fingers. It doesn't sound too long, but in the end, that's all the time you need as reading music will be as familiar as reading a book.

In Example 9, I've laid out some more pairs of notes and added the tab at the bottom. The reason why I've chosen to do things this way around and not turned it into an assignment with the answers on the CD as usual is merely that I want you to feel comfortable reading and playing two notes at once – and so there's no harm in you having the answers under your nose!

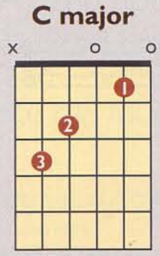
By all means, turn it into a test by covering up the tab and seeing if you work things out correctly each time, but don't worry too much if it remains bewildering for a while. These things take time to master and there's really no need to hurry. See **EXAMPLE 10**. GT

EXAMPLE 6

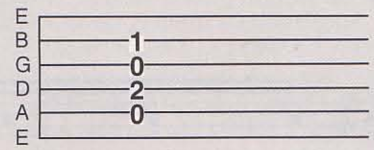


EXAMPLE 7
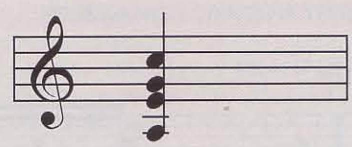
C major



EXAMPLE 8



EXAMPLE 9



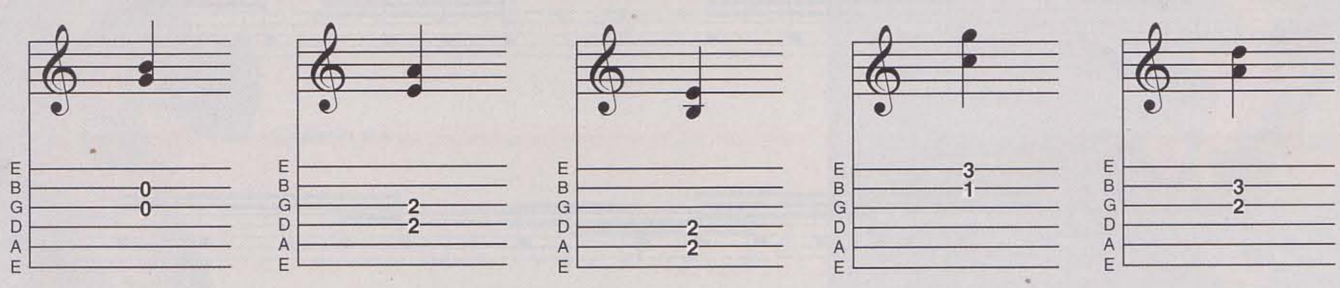
ASSIGNMENT



Last month, you took your first steps with reading pitch and rhythm combined, and this month we are going to continue along the same path. Seeing as it was your first time out on music reading's skid pan, I was quite easy on you and kept all the exercises confined to individual strings, but this time, I'm afraid the gloves are off and we're going to be looking at some reading exercises that cover the entire first position.

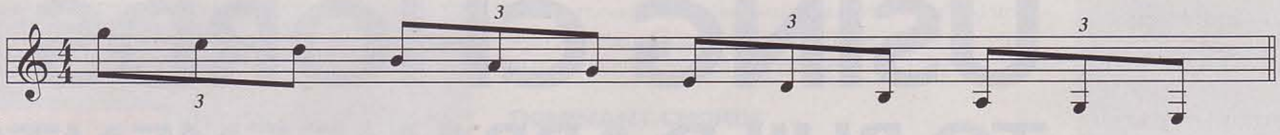
But, of course, I'm not really so cruel that I'd throw you in the deep end without offering a line to hang on to – so each of this month's reading exercises have a clue as to what they are in their title. You should find each of them are familiar to you in some way, let's put it that way!

EXAMPLE 10
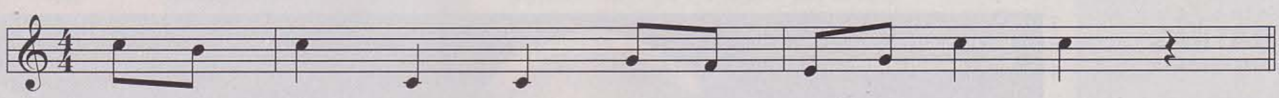


ASSIGNMENT PITCH EXAMPLES
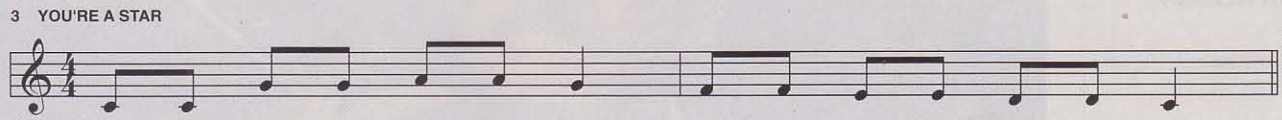
1 MISSISSIPPI MUD



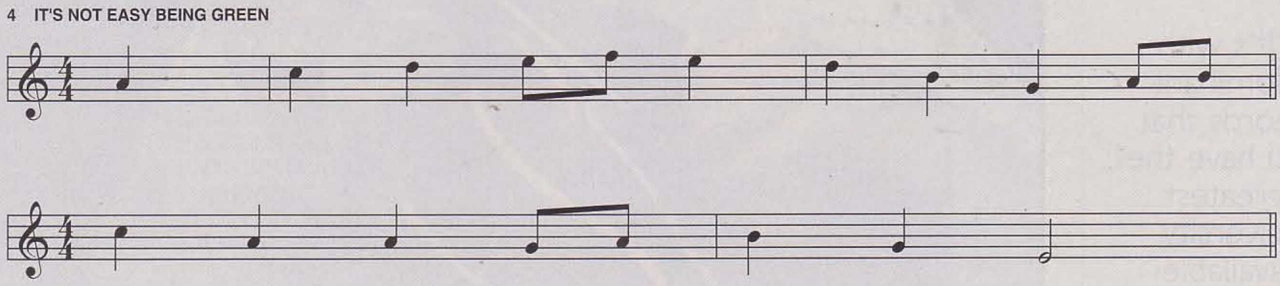
2 ANCHORS AWAY
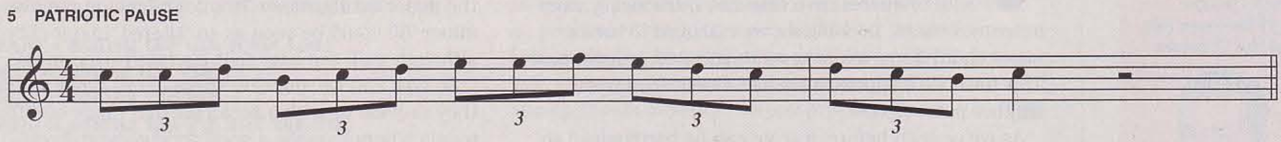


3 YOU'RE A STAR



4 IT'S NOT EASY BEING GREEN



5 PATRIOTIC PAUSE



6 HERE'S JACK



ON THE CD
TRACK 37

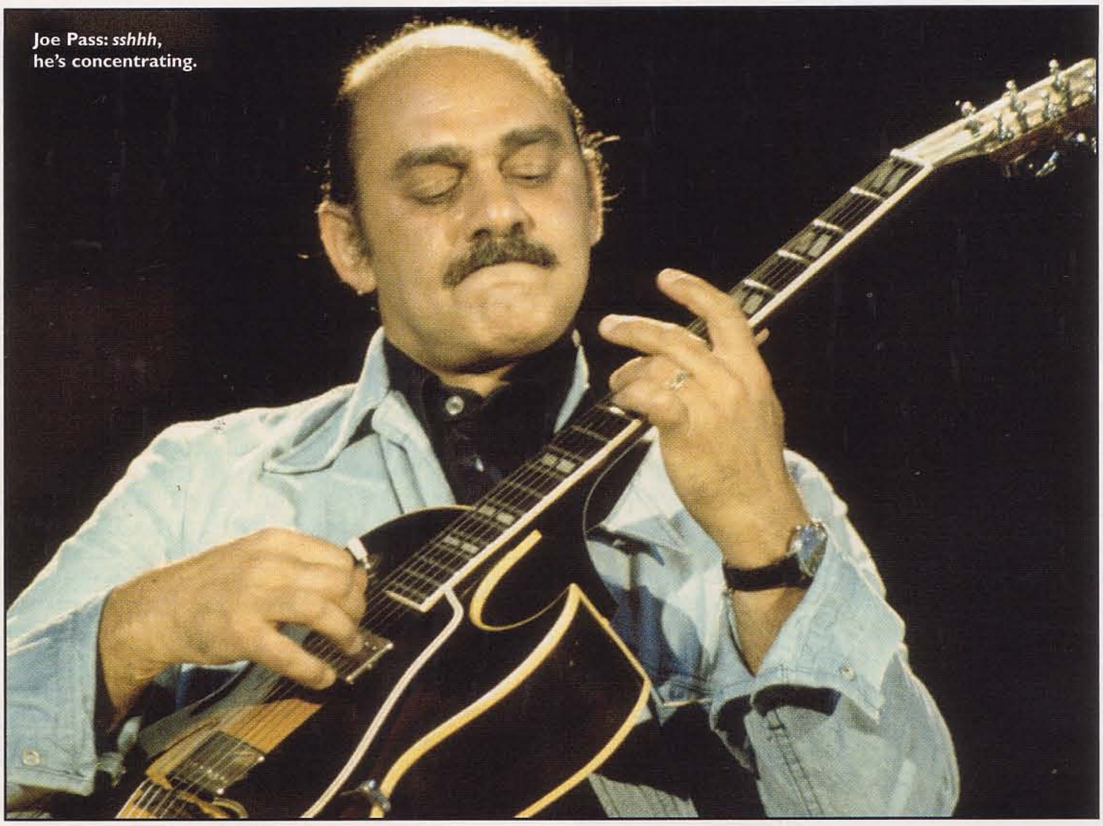
37. Full lesson

This month we look at how expanding your chord knowledge helps bring new life to old tunes

USING CHORDS TO BUILD ARRANGEMENTS

GT RATING
EASY-MODERATE

Will improve your:
- Chord knowledge
- Arranging skills
- Jazz vocabulary



REDFERNS

Joe Pass: *sshhh,* **he's concentrating.**

"It's with dominant chords that you have the greatest diversity available to you."

YOUR GT TUTOR
■ MARTIN TAYLOR
See p9 for more info on all the GT tutors



This month, I'm going to show you some more examples of how a chord voicing can influence an arrangement. Last time, we saw how you can add a lot of interest to a chord by introducing some inner movement. In doing so, we managed to turn a major chord into a major seventh and then a major sixth. This time, we'll approach the same basic idea from another point of view.

As we've seen before, a scale can be harmonised so that a different chord is produced for every note:

◆ **Emaj F#min G#min Amaj Bmaj C#min D#diminished**

And, if we turn each of these chords into some kind of seventh, we end up with this:

◆ **Emaj7 F#min7 G#min7 Amaj7 B7 C#min7 #min7♭5**

If you've been following the course of these lessons so far, you will have experimented with these chords and found that you can play simple melodies in the form of 'block chords'. But, of course, these particular chords are only the starting points for harmonising a melody. If we take a look at what types of chord we have in a harmonised scale, we'd discover that we've got three: major, minor, dom7th. Major 7ths belong to the major family, minor 7ths to the minor and even the minor 7♭5 could be seen as an 'altered' minor chord – although we'll see later that it's rarely used in this way.

So how can we engineer these chord types so that they provide us with a broad enough range of different tonal colours to make a good arrangement from – literally build our own chordal tool set?

In order to understand things more fully, we'll look at each of the three chord families individually.

MAJOR CHORDS

We've seen that adding a major 7th to an ordinary major chord alters its texture a little. All we've done is add the seventh degree of the scale to the basic major chord:

◆ **E major scale**

E	F#	G#	A	B	C#	D#	E
1	2	3	4	5	6	7	1

◆ **E maj chord =**	E	G#	B
	1	3	5

CHORD BLIMEY

RECOMMENDED LISTENING



HAVING A MASTERY of chords is, of course, a fundamental part of playing jazz guitar, though one player to look out for is Joe Pass. Pass's mastery of 'comping' – 'accompanying' chords that support the main melody – is renowned and his numerous tuition videos may help you out further. Don Mock's 'Jazz Guitar Rhythm Chops' DVD (Warner Bros IMP903628) is also a highly-regarded video tutor.

TOP PICK

■ **Joe Pass** 'Virtuoso Volume 1'

◆ **Emaj7 chord =**	E	G#	B	D#
	1	3	5	7

We end up with a fuller sounding, four-note chord. But what happens if we add other notes from the scale to the basic chord? Adding the 6th will give us this effect:

◆ **E maj chord =**	E	G#	B	
	1	3	5	
◆ **Emaj6 =**	E	G#	B	C#
	1	3	5	6

If we add the 2nd note of the scale, we get this effect:

◆ **E maj chord =**	E	G#	B	
	1	3	5	
◆ **Eadd 9 =**	E	G#	B	F#
	1	3	5	9

Notice that, owing to music's somewhat dubious tradition of naming its scale tones, a 2nd can also be called a 9th, a 4th is often referred to as an 11th and a six turns into a 13th at the drop of a hat. If in doubt, subtract seven and you'll find out what the original scale tone was (ie 13-7 = 6).

If we go on adding scale tones to the basic E maj chord, we end up meeting the whole major family:

- ◆ **E maj6 = adding the 6th scale tone**
- ◆ **Emaj7 = adding the 7th**
- ◆ **E add9 = adding the 9th**
- ◆ **E maj9 = adding the 7th and the 9th**
- ◆ **E maj6/9 = adding the 6th and the 9th**
- ◆ **E maj 11th (aka 'sus 4') = adding the 4th (and omitting the 3rd)**
- ◆ **E maj13 = adding the 6th, the 7th and 9th**

Take a look at the chord boxes in **EXAMPLE 1** for chord voicings. Bear in mind that these represent only one possible choice for each chord type. A good chord book will show you many more. Often, merely changing the position you play a chord on the neck will alter its sound, and consequently its tonal colour, significantly.

MINOR CHORDS

Whaddya know, it's the same story with minor chords. If you add scale tones to a basic minor – obviously you'll be adding them from a minor scale this time – you end up with an array of tonal possibilities: basic minor, min6th, min7th, min9th, min6/9 and min11th.

DOMINANT CHORDS

With dominant chords you have the greatest diversity. Here, once you've finished adding the scale tones to the basic chord, you can add chromatic tones, too. In other words, you can add most, if not all, of the chromatic scale to a basic dominant and end up with something workable. Here's a few to give you an idea:

◆ **dom7th 9th 11th 13th 7♭5 7#5 7♭9 7#9 7#5♭9 13♭9**

The major point to realise is that each chord above will do the same basic job as any of its family members. A major 6th chord could theoretically be substituted for a straight major – and so could an add 9, 6/9 or any of the others, depending on the effect generated. The same goes for minor and dominant chords, too.

So if you take another look at our harmonised E scale above, you'll see that the harmonic possibilities have been extended quite a lot. With two major chords, one dominant and four minors to make more colourful, the choice is virtually limitless – and this is exactly the criteria I apply when I'm arranging a tune. We might, for instance, end up with something that looks like this:

◆ **Emaj9 F#min11 G#min9 Amaj6 B13 C#min add9 D#min7♭5♭9**

If you play through these chords (see **EXAMPLE 2**) now and compare them to their more basic counterparts, you can see how this simple substitution has changed things quite dramatically. Armed with a chord book, experiment; swap voicings around within the basic groups and see what you come up with.

THIS MONTH'S TUNE

I've recorded another intro for our study of the E major key. This time, I start quite high up the neck and spiral down to end on a B7, which suggests that the next chord would be E major. On the way, I come through many chords we've been looking at: the VI (C#min), II (F#min) and V (B7), exploiting the notes we can add to our basic chords to colour them and adding movement to sustain interest. If you study this and the pieces we've looked at, you'll see that we've been building a bridge from both ends. I've been giving you the theory behind the way arrangements work and also examples of arrangements in action. Happy practicing! GT

PRO TIP

OFTEN, MERELY changing the position you play a chord on the neck will significantly alter its sound and its tonal colour. So if you think certain chords are becoming 'tired', try different inversions. Buy a chord book to help you out…

SOUND ADVICE

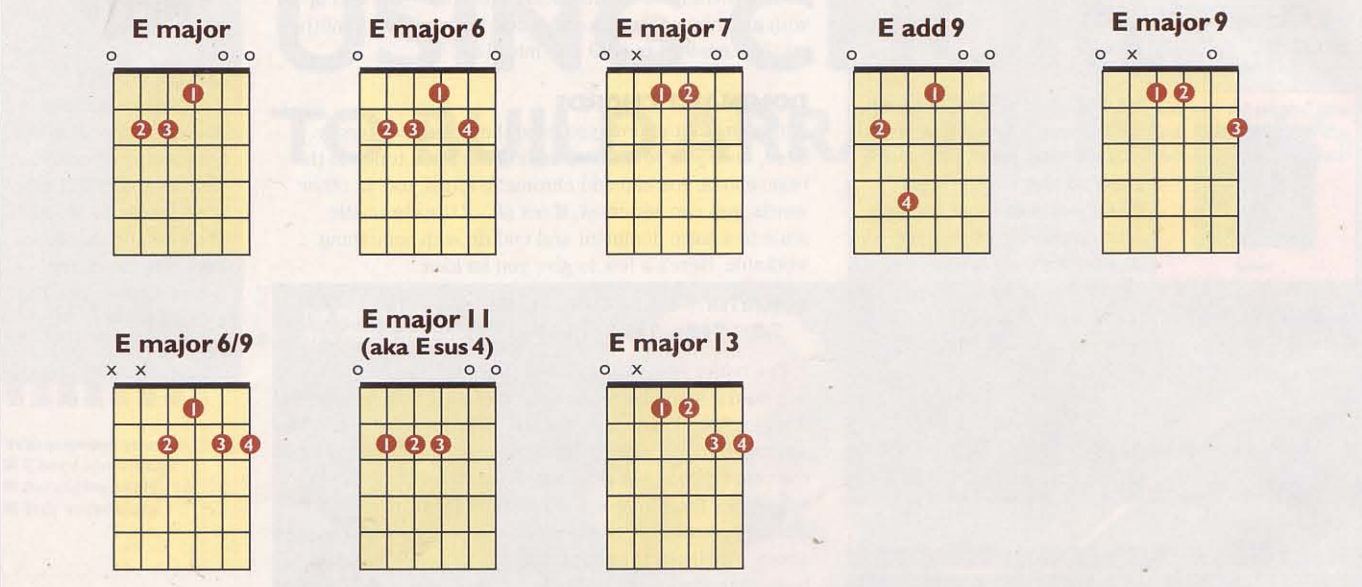
TAYLOR'S TONE

FOR MANY YEARS NOW, Martin Taylor has played a jazz archtop guitar made by Mike Vanden. The Martin Taylor Artistry model comes in for a tidy £6,200 price tag, but you do get a beautiful bookmatched spruce top, back and sides of maple, and an ebony neck and fingerboard. Taylor's amplified tone comes courtesy of a piezo under the bridge and the Mimesis pickup system, which Vanden pioneered. Taylor also has a signature flat-top acoustic – the Gypsy.

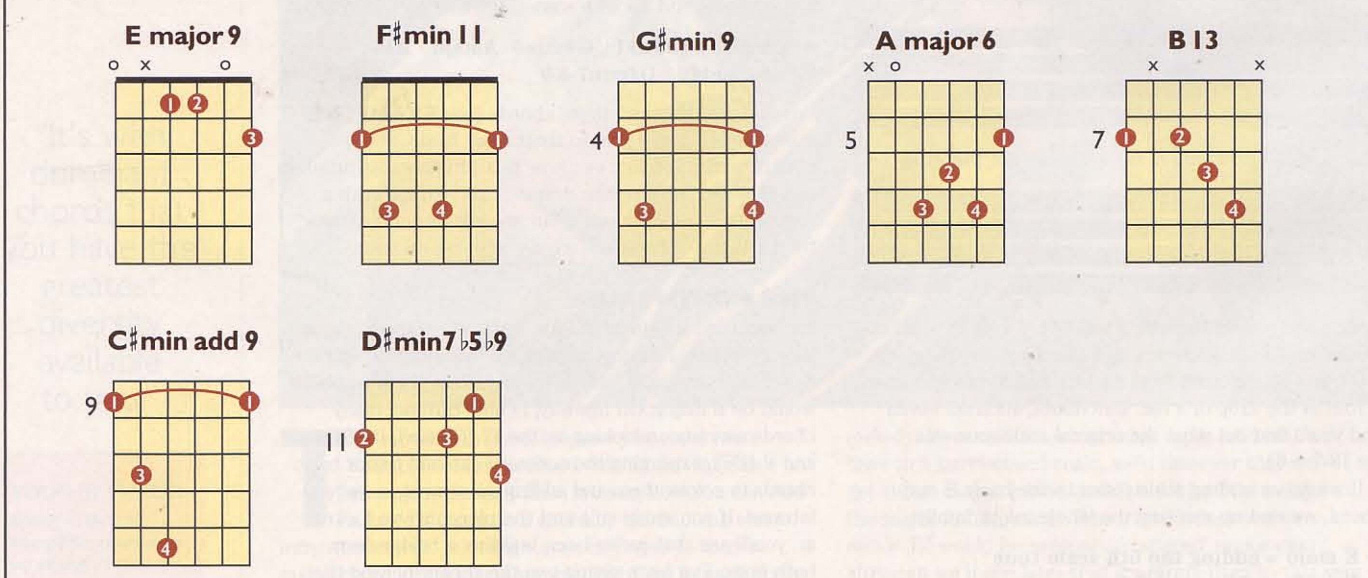
Fingerstyle

USING CHORDS TO BUILD ARRANGEMENTS

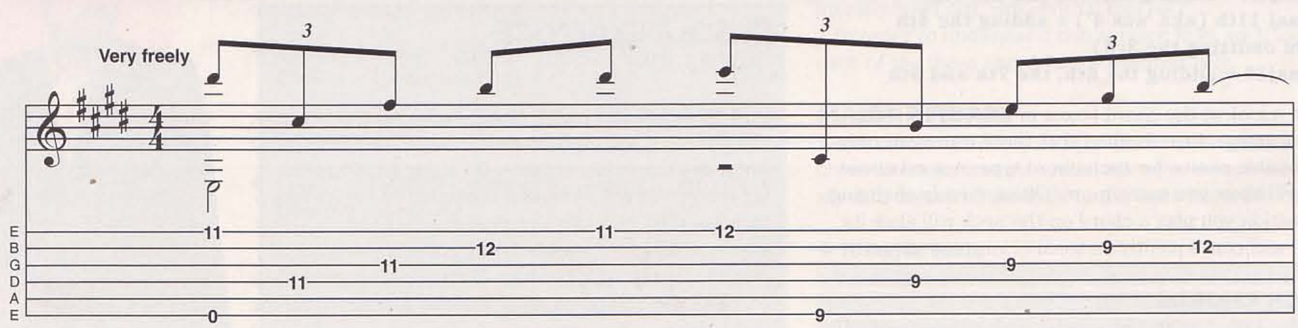
EXAMPLE 1
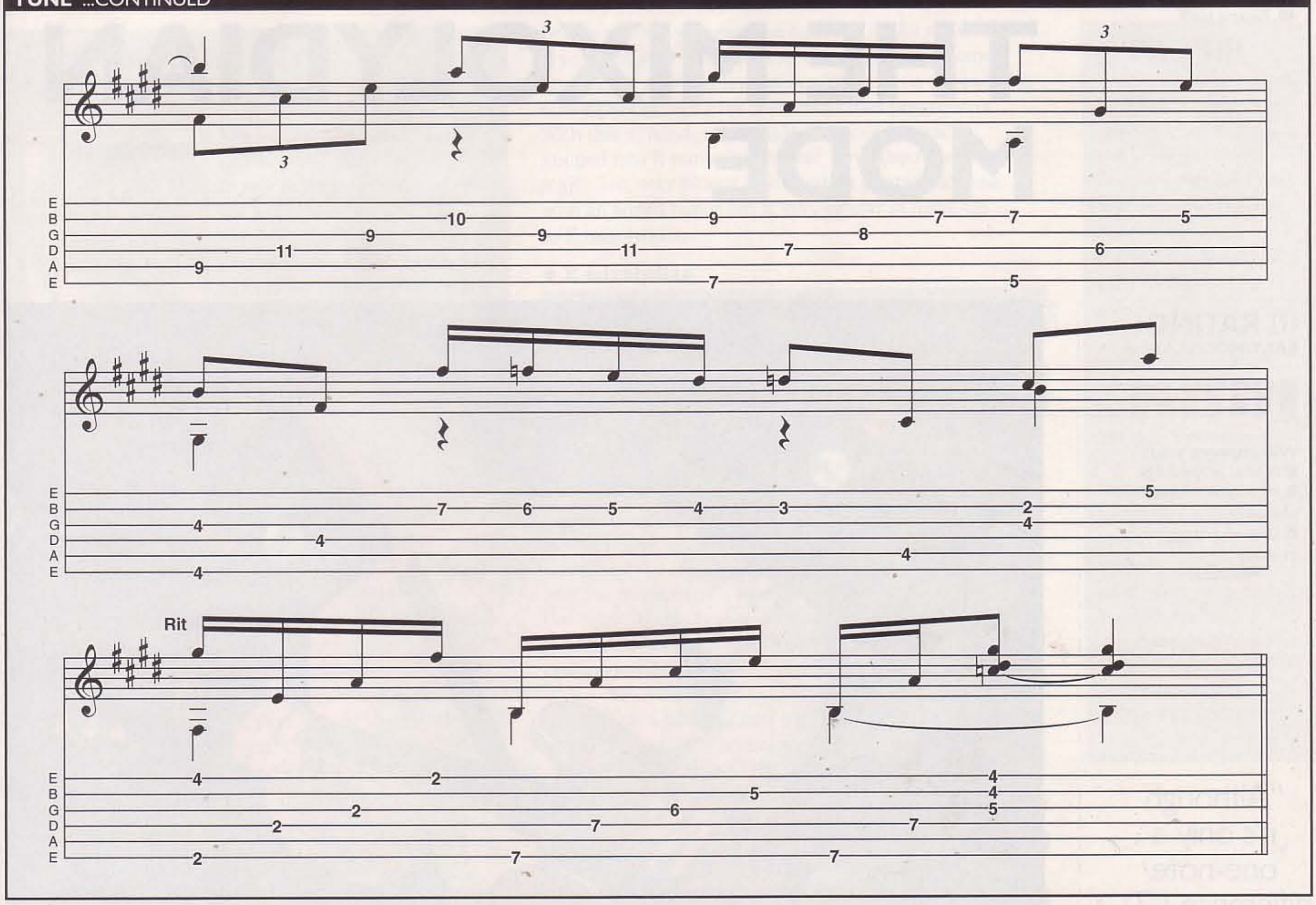


EXAMPLE 2



TUNE



TUNE ...CONTINUED



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ON THE CD
TRACKS 38-40

38. Introduction
39. Full track
40. Backing track

This month we look at the fifth mode of the major scale, the versatile mixolydian mode...

THE MIXOLYDIAN MODE

GT RATING
EASY/MODERATE

Will improve your:
- Modal knowledge
- Mixolydian blues phrasing
- Use of arpeggios in solos

RETNA



Mixolydian fan Rich Robinson of the Black Crowes.

"Although it's only a one-note difference (♭7), mixolydian has a totally different sound to the major scale."

YOUR GT TUTOR
- JAMIE HUMPHRIES

See p9 for more info on all the GT tutors



Welcome to another installment of Rock Guitar Made Easy. In this lesson we will be concentrating on the fifth mode of the major scale, the mixolydian mode. The mixolydian mode is also a major mode, and differs from the major scale by one note, a flattened 7th. Although it is only a one-note difference, the mixolydian mode has a totally different sound to the major scale, and is often favoured by blues guitarists. Saying that, the mixolydian mode works equally well in rock and jazz contexts, making it a very versatile mode. Such guitarists as Robben Ford, Jeff Beck and Eric Johnson all frequent it. So if you want to breathe a little fire into your blues licks, hark ye...

MODE-U-LIKE

So far we have been looking at modes diatonic to the key of A major. In the key of A the fifth is E, so mode five would be E mixolydian:

◆ **A major**

A	B	C#	D	E	F#	G#	A
1	2	3	4	5	6	7	1

◆ **E mixolydian**

E	F#	G#	A	B	C#	D	E
1	2	3	4	5	6	♭7	1

You can see from the above that E mixolydian is the same as an A major scale, starting from the fifth note. As with the previous modes, remember how chords effect the sound of the scale. The fifth triad of an A major scale is E major. If you play this over an A major scale it will result in the fifth mode, E mixolydian. The fifth chord of the major scale is often referred to as a dominant chord, making mixolydian a dominant scale (see **PRO TIP**). Hopefully you should be getting the hang of the theory by now, but if you are not, take your time, and go back over previous columns. The idea of modes is not easy to grasp at first!

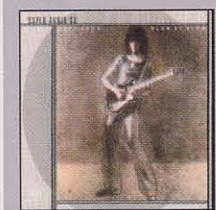
FIGURE 1 shows the mixolydian three-note-per-string shape, starting from the 12th fret of the sixth string.

SOUND ADVICE
MIXO SOUNDS

For the session I used two Ernie Ball/Musicman guitars, an Axis Sport with Soapbar pickups for the rhythm and a Supersport with humbuckers for the solo. Both of these guitars were plugged into my trusty Cornford Harlequin 6-watt valve combo.

MIXOLYDIAN MIX

RECOMMENDED LISTENING



The mixolydian mode is used extensively in blues soloing, though repeated mixolydian riffs are less common – Jimi Hendrix's 'The Burning Of The Midnight Lamp' is one of the few. For soloing masters of this mode I'd recommend the following players and albums; Robben Ford 'Talk to Your Daughter'; Eric Johnson 'Ah Via Musicom'; Richie Kotzen 'Bi Polar Blues' and Jeff Beck 'Blow By Blow'. 'Freeway Jam' on the Beck album is a great example of mixolydian in action.

Top Pick

■ **Jeff Beck** 'Blow By Blow'

Make sure you learn this shape thoroughly. **FIGURE 2** shows all five of the shapes we have learnt so far, including our new shape. I have shown the root notes in relation to E mixolydian, so get this down and you won't be stuck in the confines of one fingerboard position.

This month's solo is a funky bluesy offering, with a hint of The Black Crowes. The tune kicks off with a riff that is performed by the rhythm guitar, but I have included it during the intro of the transcription if you want to jam along. Because of the bluesy nature of this mode I have included a couple of 'outside' notes to add a little flavour, one of them being them being the note of G natural. This note is raised by a semitone to result in the major third. If you cast your mind back to our earlier pentatonic lessons, we saw this type of approach when soloing with minor pentatonics over dominant blues progression. With this in mind, in a couple of places I actually jumped into E minor pentatonic, but raised the ♭3rd to a major 3rd, very bluesy. The E minor pentatonic scale with an added major 3rd is very similar in make-up to E mixolydian.

◆ **E mixolydian**

E	F#	G#	A	B	C#	D	E
1	2	3	4	5	6	♭7	1

◆ **E minor pentatonic**

E	G	G#	A	B	D	E
1	♭3	3	4	5	♭7	1

There are lots of little pentatonic tricks available that will imply all kinds of modes and scales, but this is something that should be looked at another time.

The solo itself is pretty straightforward. I've aimed for bluesy phrasing, plus some chromatic passing notes for added colour. Just make sure you study both the GT CD, and the transcription to get a grasp on the phrasing of the track. The only real trouble spot can be found at **BAR 21**, where I have included a descending G#m7♭5 arpeggio, that uses sweep picking. Don't worry too much if you can't nail this lick at this stage. I included this lick to give you a taster of how arpeggios can really spice up modal soloing. This technique is something that I use all of the time – I listen to too much Richie Kotzen, I guess, but that's not a bad thing!

Next month, we'll look at a favourite style of Gary Moore, with the aeolian mode. Stay tuned! GT

PRO TIP

THE TERM 'dominant' is given to chords, scales and arpeggios that contain a flattened 7th. In blues we always use dominant chords, making mixolydian the ideal choice for blues soloing. There are other types of dominant modes found in both harmonic and melodic minor scale systems. Phrygian dominant is the fifth mode of the harmonic minor scale. Lydian flat seven is the fourth mode of the melodic minor, while mixolydian flat sixth is the fifth mode.

Try these dominant chords when playing E mixolydian: E7, E9, E11, (D/E), E13.

FIGURE 1

E Mixolydian

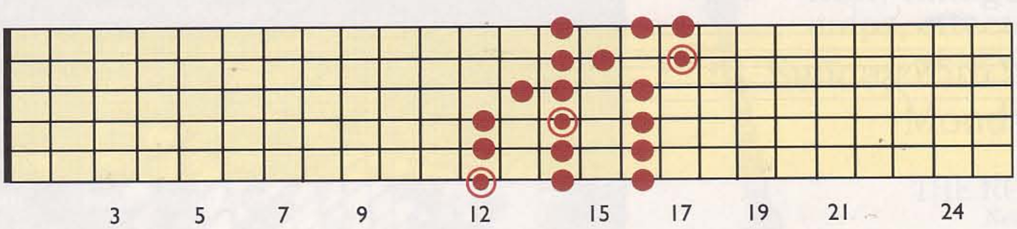
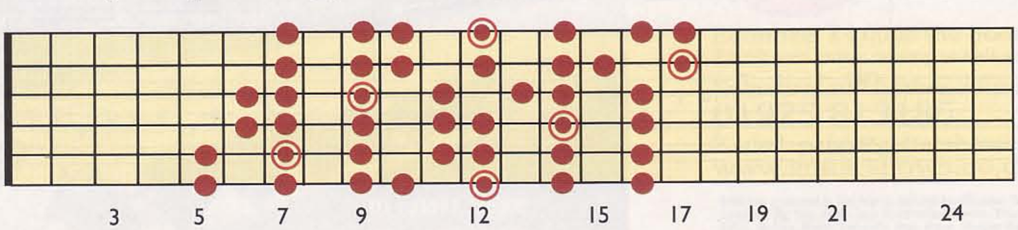


FIGURE 2

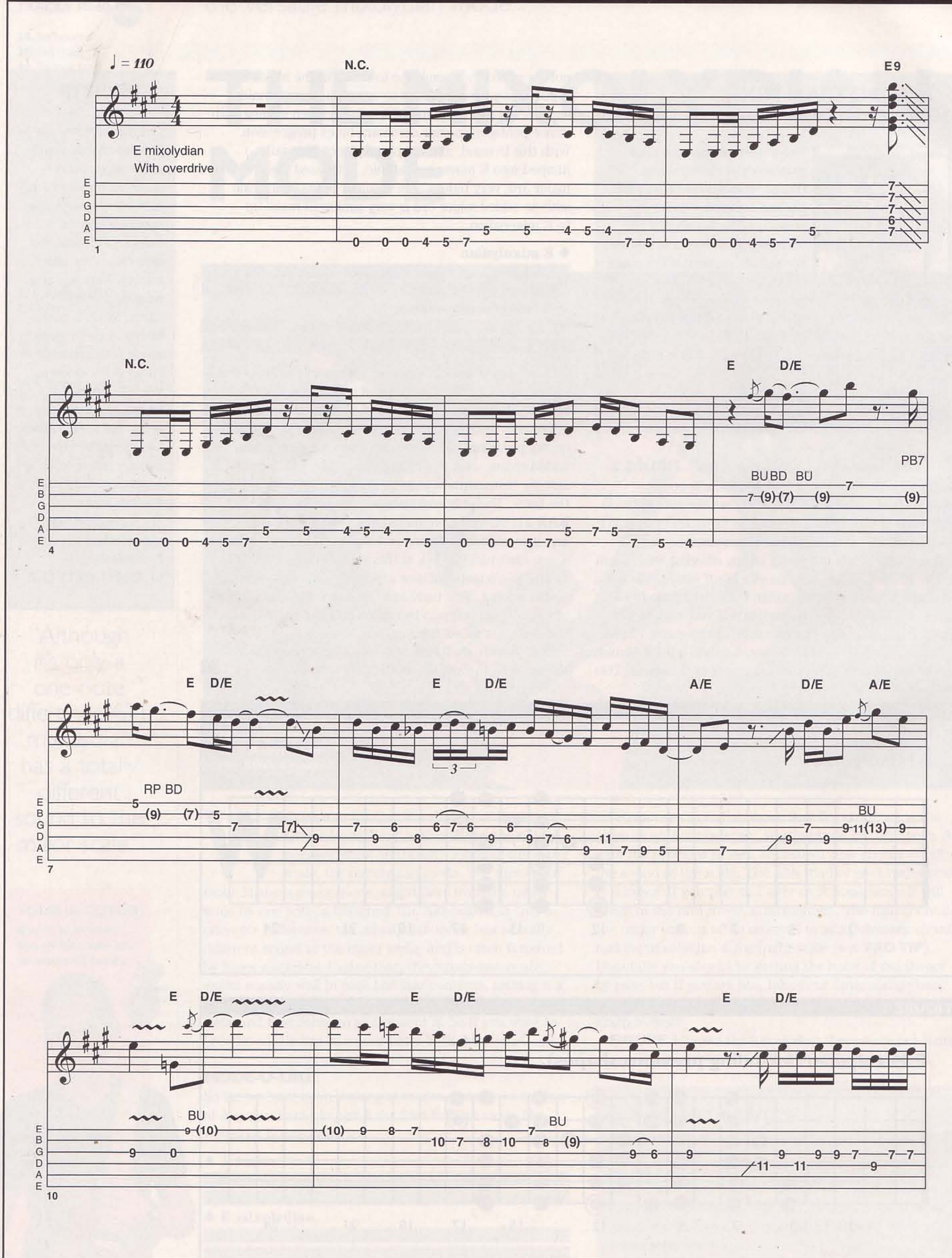
E Mixolydian (including previous shapes)



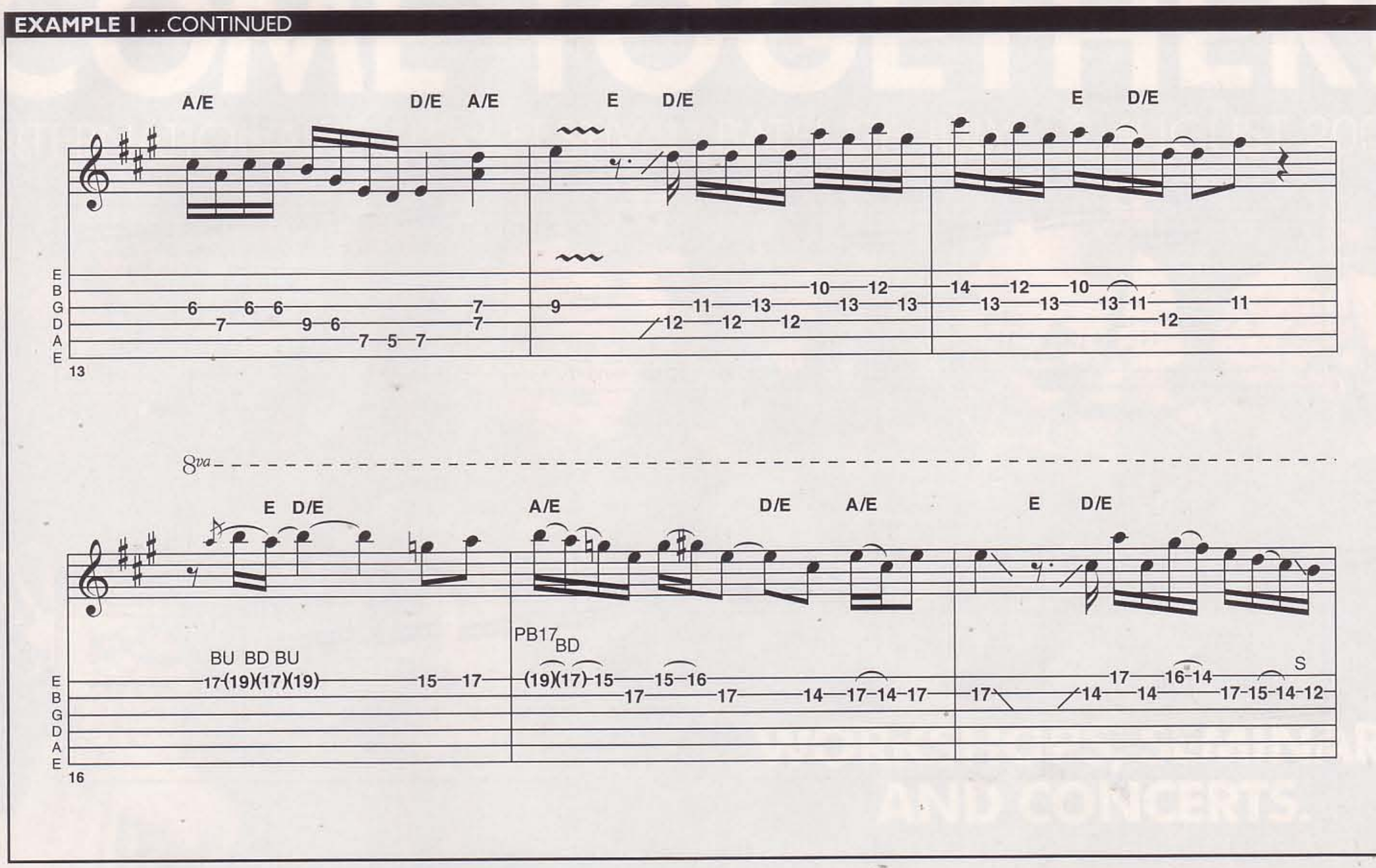
Rock Guitar Made Easy

MODES EXPLAINED – THE MIXOLYDIAN MODE

EXAMPLE 1



EXAMPLE 1 ...CONTINUED

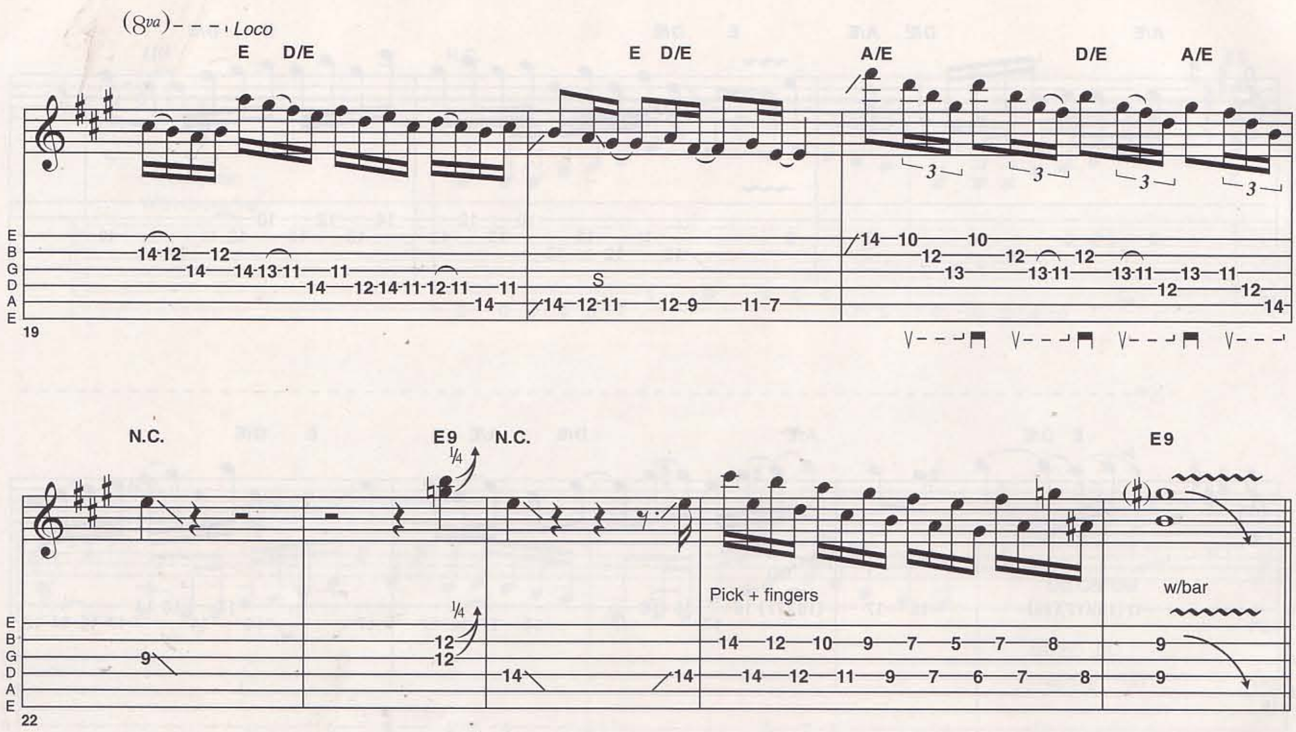


Rock Guitar Made Easy

MODES EXPLAINED – THE MIXOLYDIAN MODE

ON THE CD TRACKS 38-40

EXAMPLE 1 ...CONTINUED

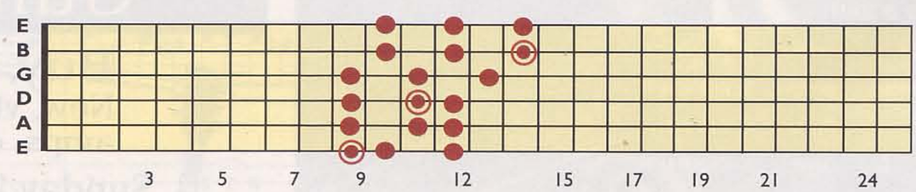


CORRECTION APRIL 2003 ISSUE

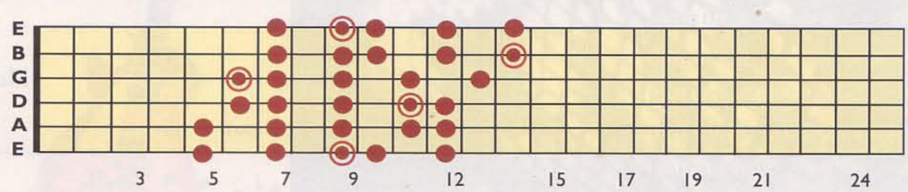
MUDDLED MODES

GT reader David, in Newcastle-Upon-Tyne, was just one player who wrote with a query about Rock Guitar Made Easy in the April '03 edition. "We are shown a mode shape for what is named as C# phrygian," he notes, "although the first note is a C natural. I have to admit that this battered my head for a few minutes until I allowed a conclusion to form – 'oh, it's a misprint'." Indeed it was. Thanks to everyone who pointed this out, and our apologies. The C# scale shapes should have started at the 9th fret (of course!) like this:

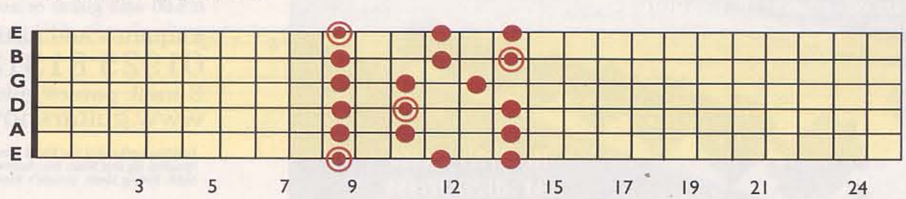
C♯Phrygian Mode



C♯Phrygian Mode – 3 scale shapes



C♯minor Pentatonic



ON THE CD
TRACKS 41-42
41. Full track
42. Backing track

Earth Wind & Fire enjoyed numerous hits during the '70s and '80s. Here we analyse just how funky they really were!

HOW TO FUNK LIKE EARTH WIND & FIRE

GT RATING
MODERATE

Will improve your:
- Time keeping
- Use of syncopation
- Alternate picking



REDFERNS

Earth Wind & Fire: Al McKay (right) doing the funky chicken.

"A typical EWF trademark: unison syncopated chords that the whole band must nail."

YOUR GT TUTOR
JASON SIDWELL
See p9 for more info on all the GT tutors



In many respects, Earth Wind & Fire were the biggest funk/soul band of the '70s and early '80s, with 16 Top 40 singles, eight platinum albums and six Grammy awards. Under the guidance of frontman and founder Maurice White, EWF actively sought to have more universal appeal than their funk peers and it paid off. Not only that but they were (are) a very able and sophisticated band with a killer horn section and in Philip Bailey they possessed a main vocalist with a stunning style (check out his astounding falsetto on live tracks, particularly 'Fantasy'). And if you think rhythmic/harmonic sophistication is only found in jazz or fusion music, I urge you to check out 'I Can't Let Go' – the syncopations alone are challenging enough, let alone the amount of quick chord changes!

ELEMENTAL FUNKINESS

From a guitar perspective, EWF featured great rhythm players, versed in the styles of greats like James Brown's Jimmy Nolen as well as legends like Curtis Mayfield and Jimi Hendrix when they wanted to get rockier. Their most revered guitarist was left-hander Al McKay, who

SOUND ADVICE
EARTHY TONE

Al McKay often championed left-handed Gibson ES-335 guitars (often the funk guitar of choice during the '70s) although fellow EWF guitarists Johnny Graham and Roland Battista preferred Les Pauls and Explorers. For the majority of the time, they all used the neck pickup or neck+bridge pickup mix. To get close, I used my Samick 335 copy strung with 0.011"s and fitted with Seymour Duncan pickups with the same pickup options they used. With a little light compression from an '80s Korg pedal in between, a Laney TT50 amp was set up as follows:

Vol	Bass	Middle	Treble	Bright switch
6	7	6	9	on

EARTH WORKS
FURTHER LISTENING



EARTH WIND & FIRE HAVE released many albums, with hits like 'September', 'Let's Groove' and the funky 'Jupiter' fuelling their fame and high musicianship. Try 'All 'N All' (1977), with 'Fantasy', 'Jupiter' and 'Magic Mind', or 'I Am' (1979), with the anthemic 'In The Stone', 'After The Love Has Gone' and the funky 'Let Your Feelings Show'.

TOP PICK
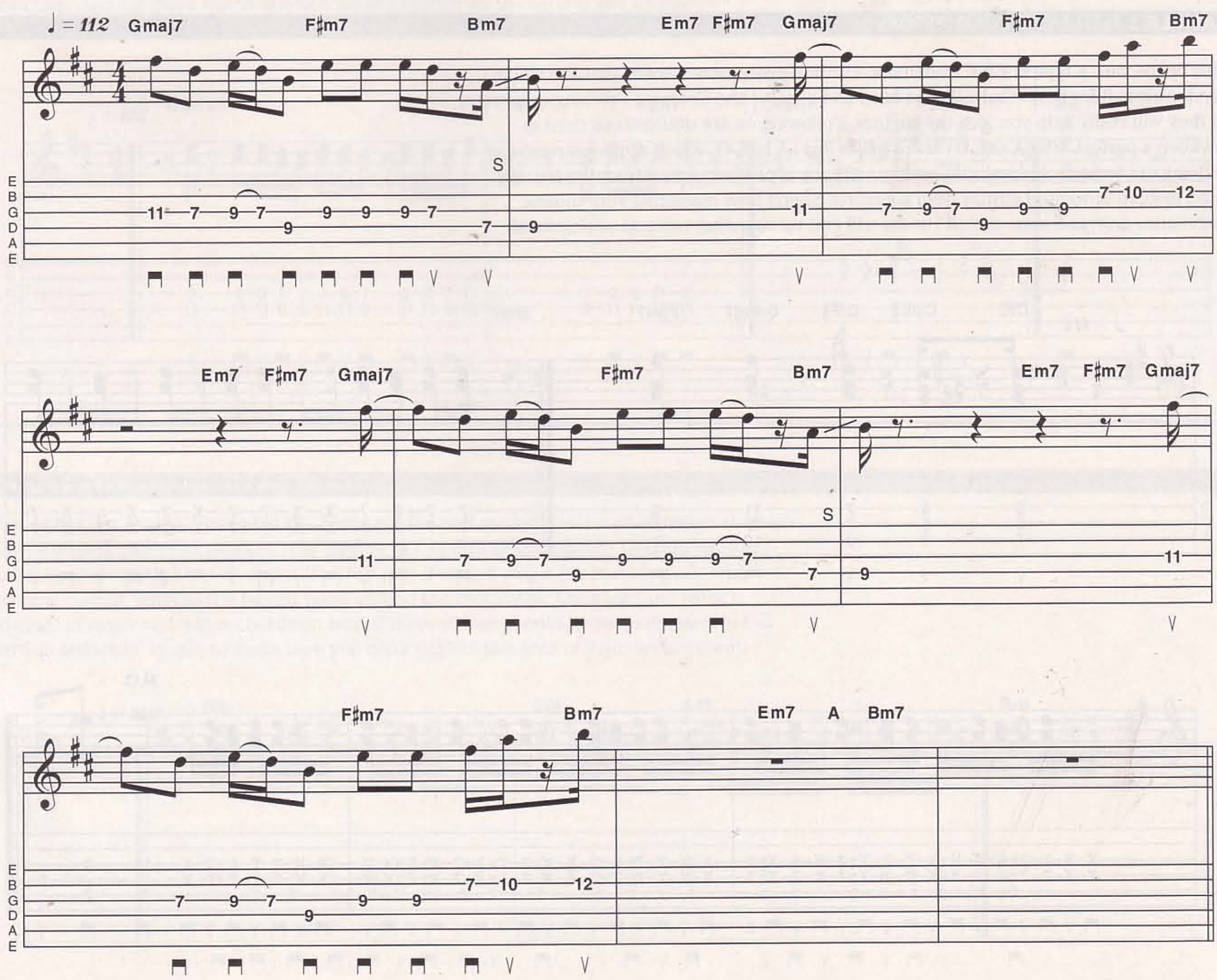
■ **Earth Wind & Fire** 'Ultimate Collection'

played on 'In The Stone', 'Shining Star' and 'Get Away' as well as co-penning tunes like 'I'll Write A Song For You', 'Sing A Song' and 'Saturday Nite'. If you listen closely enough to 'Shining Star', you'll hear that not only is he a great player but a great arranger, able to create multi-tracked parts to form a huge wall of guitar rhythms. Al's guitar partner later (on albums like 'I Am') was Johnny Graham – he can be seen playing screaming pentatonic licks on the live version of 'Shining Star' on the DVD, 'Earth Wind & Fire In Concert' (Eagle Vision).

To pay tribute to the stylings of EWF, I've recorded seven licks in the key of B minor/B major to demonstrate the styles of Al and Johnny. So enjoy learning and mastering these licks and see where you can take them, either by combining a few or adding a wah, phaser or rotary speaker effects. GT

EXAMPLE 1

This first example acts as a focal guitar hook to the rhythm section's arrangement. It's not particularly difficult but does need to be played with confidence, making sure the pull-offs are in time and at the same volume as picked notes.
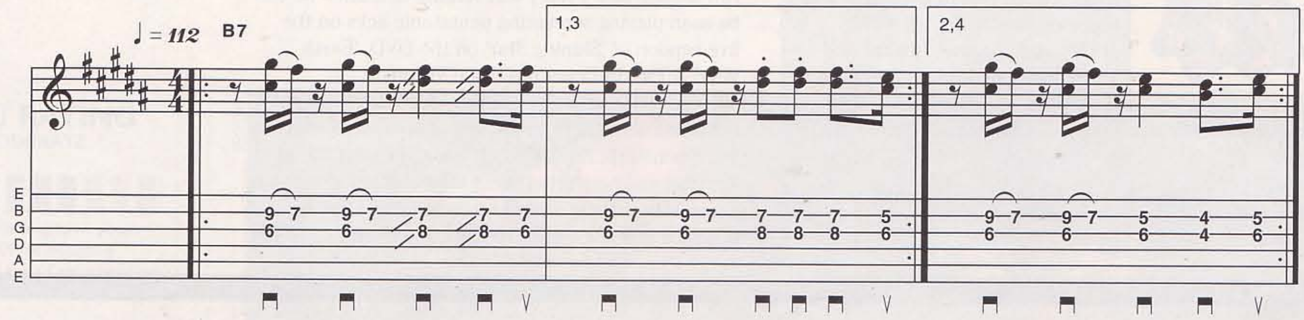


Funk

HOW TO FUNK LIKE EARTH WIND & FIRE

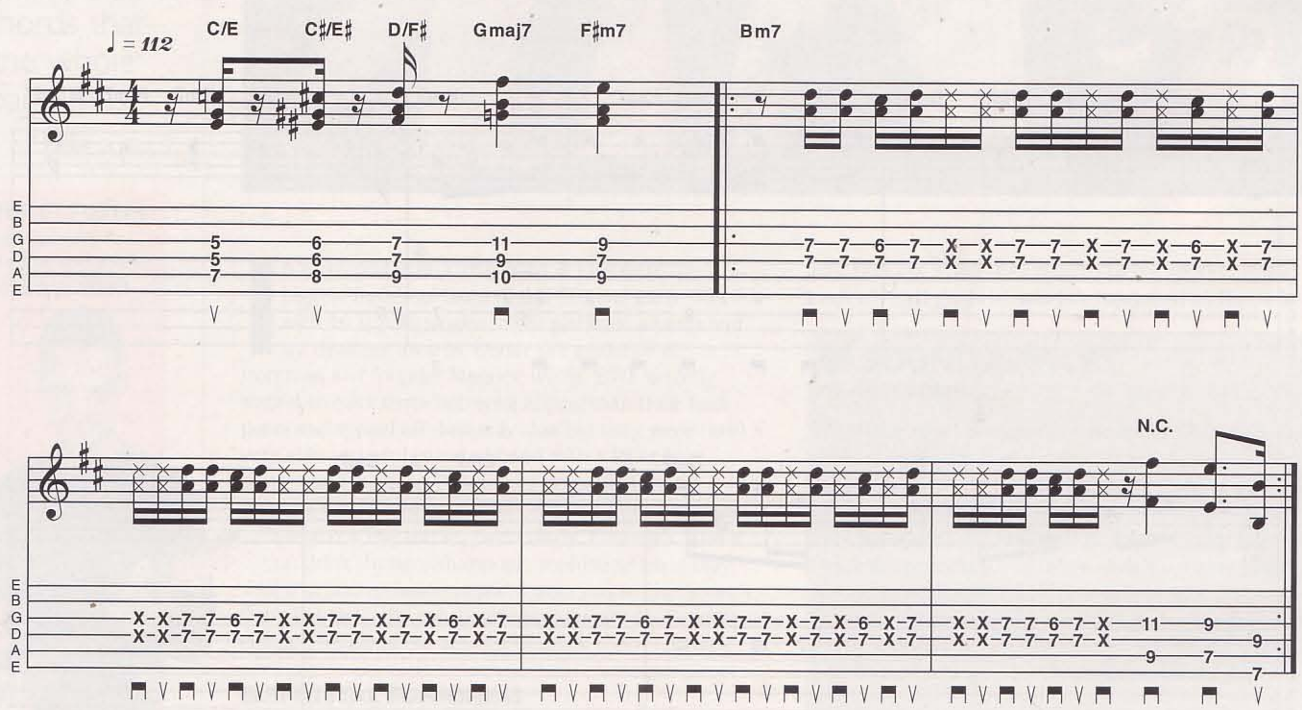
EXAMPLE 2 SYNCOPATED DOUBLESTOPS

This a particularly tasty lick, even if I say so myself! The first two groups of 16th-note doublestops need to be articulated very precisely and cleanly while the slides into the first bar's two doublestops give the phrase a soul/jazz vibe. Notice I've broken with the general rules of alternate picking in relation to where notes fall between rhythmic subdivisions – on the second of the two 16th-note doublestops I used a down-pick as opposed to a more 'correct' up-pick, as it's a 16th note off from the main (quarter note) beat. The reason for this was to retain the same attack and tone as the previous 16th note – just be careful you don't displace your sense of rhythm, though!
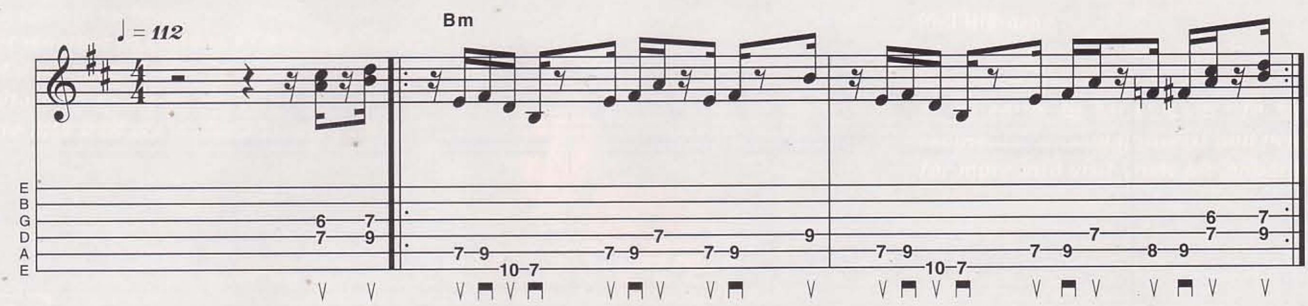


EXAMPLE 3 16TH-NOTE DOUBLESTOPS

This opens with a typical EWF trademark – unison syncopated chords that the whole band must nail for best results. Dig in hard and observe the ('correct') picking directions, as they will really help you 'get' the rhythm. Following on are doublestops moving between a perfect 4th (A and D) and a major 3rd (A to C#), which require strumming with a loose wrist technique. Of equal importance is precise muting from the fretting hand to keep unwanted strings from sounding. Spend time mastering your muting techniques now, and your overall results will end up sounding twice as professional!
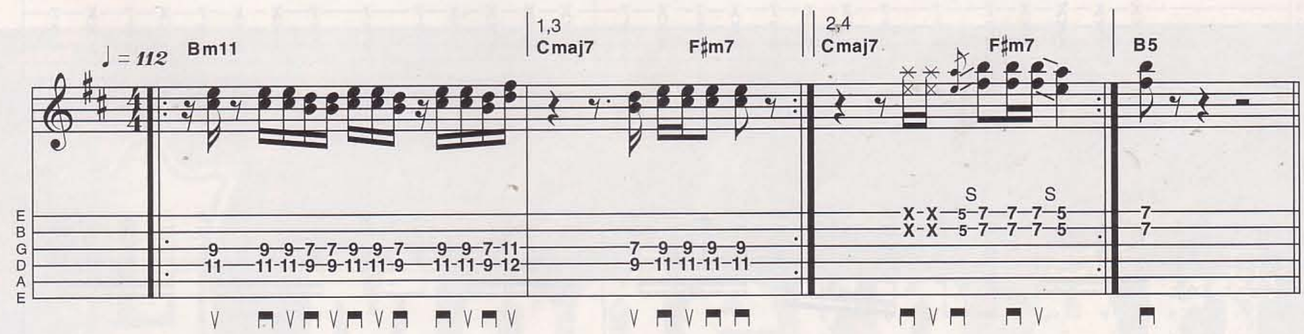


EXAMPLE 4 SYNCOPATED SINGLE NOTE 'HOOK'

We've looked at numerous syncopated single-note licks in the past (eg, '80s funksters like David Williams and last month's Paul Jackson Jr), but this Al McKay-influenced minor pentatonic lick is particularly tasty and worth adding to your growing lick library. It's relatively straightforward with plenty of funk-fuelled 'pushes' going into main beats, but do spend time working on the opening up picked double stops for best results as regards articulation and tone.



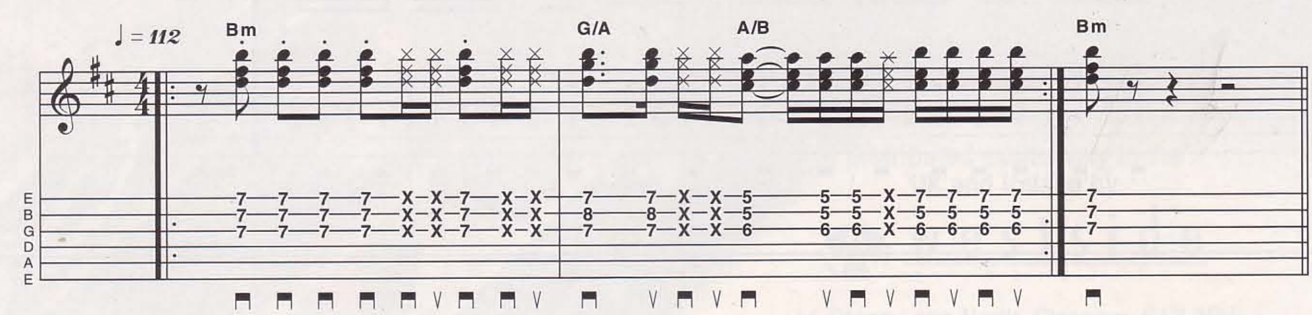
EXAMPLE 5 16TH-NOTE DOUBLESTOPS

This example uses sequencer-like double stops to add variety to the chord hits from the rest of the rhythm section. Use the picking directions suggested with a loose, wrist-based motion, otherwise you won't glide across the third and fourth strings as smoothly. And dig those Curtis Mayfield sliding fourths on the second and fourth time endings for variety!



EXAMPLE 6 FUNKY HIGH-STRING TRIADS
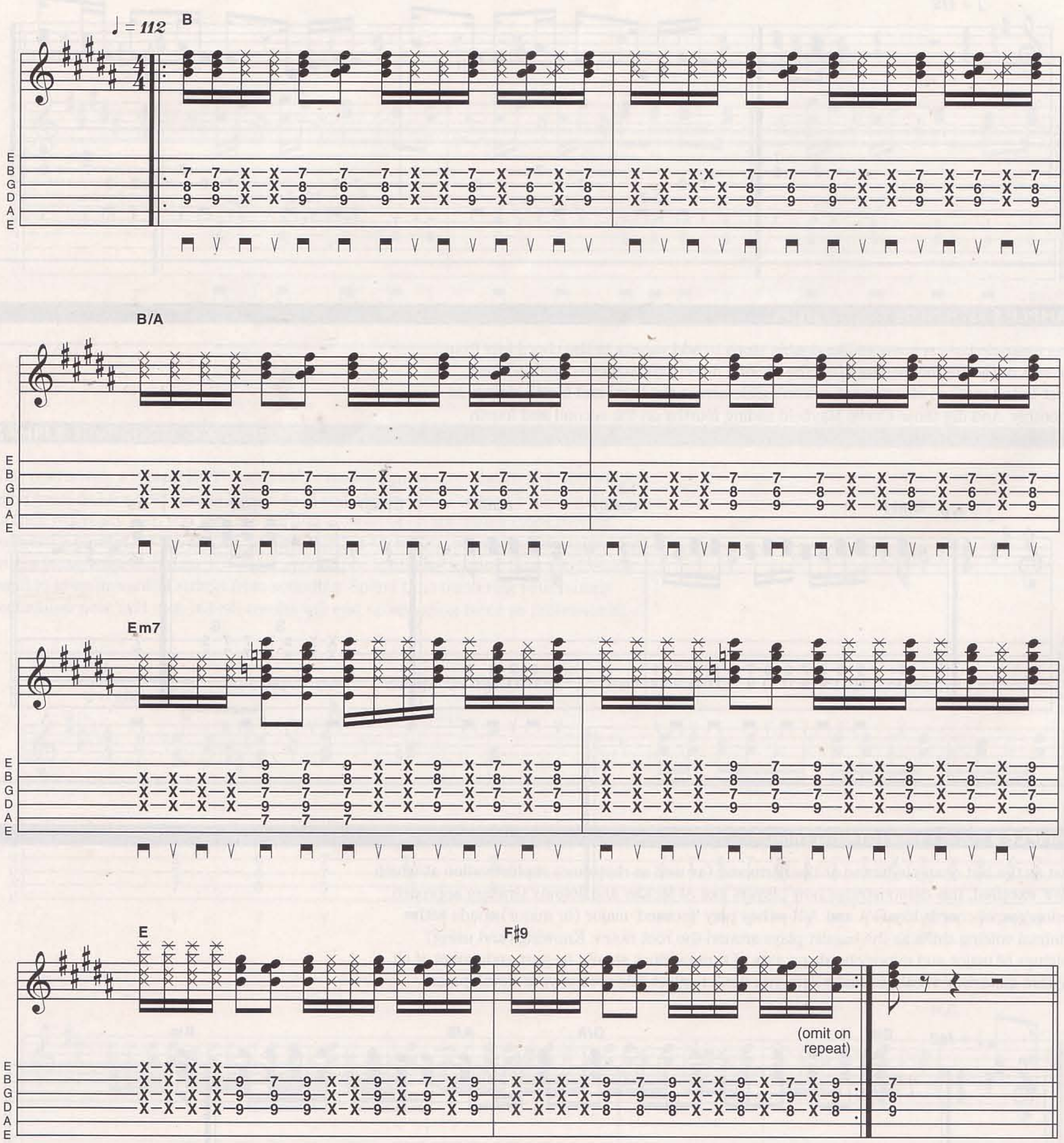
Just as the last example hinted at the harmonic (as well as rhythmic) sophistication at which EWF excelled, this demonstrates how players like Al McKay and Johnny Graham approach fusion/gospel chords like G/A and A/B – they play 'focused' major (or minor) triads with minimal voicing shifts as the bassist plays around the root notes. Knowing (and using) voicings of major and minor chords on sets of three strings should be part and parcel of all rhythm guitarists' vocab, so make sure you don't neglect this area of your development.



ON THE CD TRACKS 41-42

EXAMPLE 7 16TH-NOTE CHORD STRUMMING

To close, here's a great 16th note-strumming workout using some relatively sophisticated chord changes (the change from B/A to a full voicing of Em7 is fun!). Not only that, but look at how interest is generated within each chord – a tone movement (eg, D# to C# during the B chord, C# to B during the Em7 chord) that occurs at the same places during each bar that makes the part more vibrant to play (and, of course, listen to). Top Tip – to avoid finger shuffling, fret the B chord with fingers (low note to high) four, three and two, as this way your first finger is then available to fret the C# note on the 3rd string, 6th fret. Job done!



ON THE CD
TRACKS 43-45

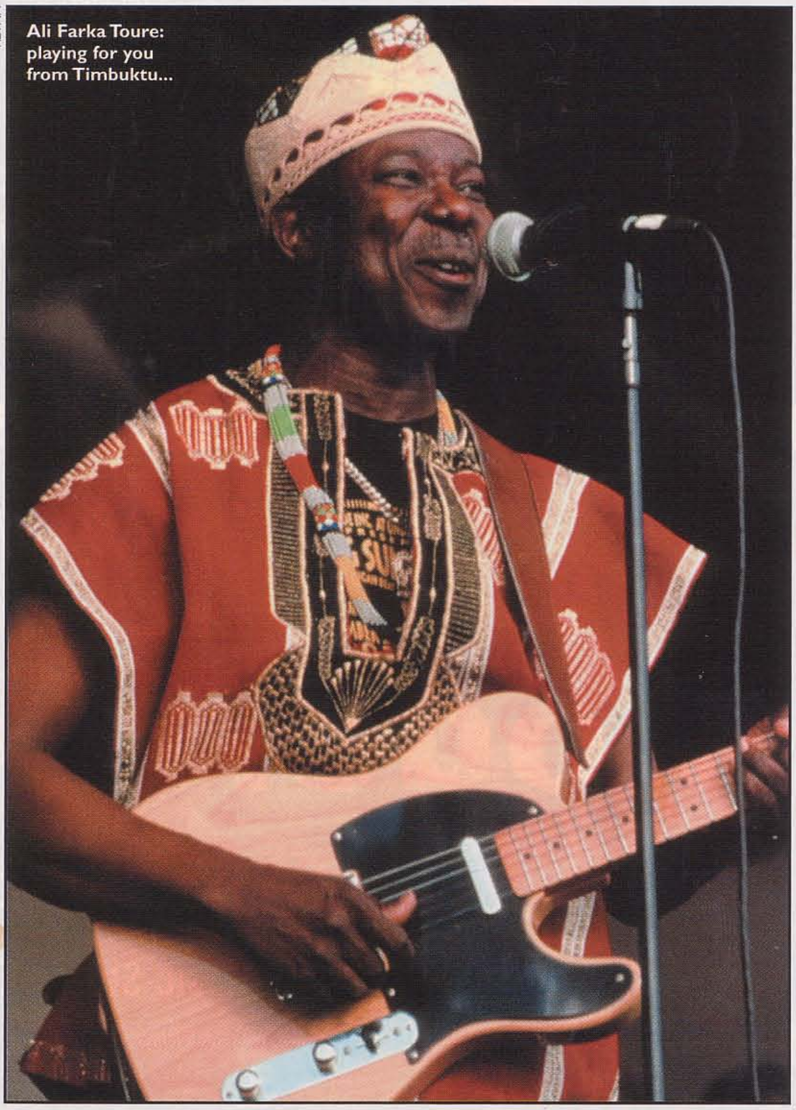
43. Introduction
44. Full track
45. Backing track

For this month's look at guitar styles from around the world, we head to the continent of Africa...

HOW TO PLAY AFRICAN GUITAR

GT RATING
MODERATE/ ADVANCED

Will improve your:
- Melodic ideas
- Left-hand/right-hand coordination
- Sweep picking


RETNA
Ali Farka Toure: playing for you from Timbuktu...

Despite the fact that Africa covers 20 per cent of the Earth's land surface and is rich in musical culture, it's probably fair to say that most people's perceptions of the continent's music are limited to the odd Paul Simon, Sting or Peter Gabriel record... oh, and that hit by Toto.

While there's no way we can provide a crash course in the very numerous styles of African music in the format of this short lesson, we can look at a few guitar ideas that are common to much of the music, from the Ju Ju style of King Sunny Ade in Nigeria, to the Jit music of Bhundu Boys in Zimbabwe.

All African music tends to be heavily rhythm based, with the harmonic content drawn from a huge cross section of influences. Ali Farka Toure's blues-esque narrative style has led him to being called 'the African John Lee Hooker', while the more rock-influenced Rachid Taha, from Algeria, has as much in common with Metallica as with other more typical African artists (listen to his tune 'Barra Barra').

"African music tends to be heavily rhythm-based, with harmonic content drawn across a huge cross section of influences."

AFRO POP

For this lesson, I've based the harmony around a typical pop influence – a one, four and five chord progression in the key of A major. I'm sure that you can guess the other two chords, but just in case, the IV and V chords are D major and E major.

To play the first eight bars, a modicum of skill in the art of sweep picking would be advantageous. The way that I performed the E and D major triads in the second half of bar one, was with one downstroke (on the top E string), and then an 'up sweep' for the B and G strings respectively.

This basically means that, instead of using two separate 'up' strokes for the two strings, you use one continual motion to pluck both strings in succession – many of you will know this as 'sweep picking'. It's a similar technique to when you strum a chord – if you slow down that motion,

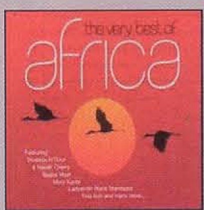
YOUR GT TUTOR
DAVE KILMINSTER
See p9 for more info on all the GT tutors



SOUND ADVICE
AN AXE CALLED WAYNE

FOR THIS LESSON I USED MY VERY splendid 'Wayne' guitar, made for me by Wayne Charvel. Any generic clean tone will be improved by a dash of chorus and a little compression to keep things even.

OUT OF AFRICA
RECOMMENDED LISTENING



A GOOD OVERVIEW compilation is 'The Very Best Of Africa', out on Nascente records (www.nascente.co.uk). This features modern African pop such as Youssou N'Dour/Neneh Cherry's '7 Seconds' with many more 'household' African artists names such as Ladysmith Black Mambazo, Ali Farka Toure and Bhundu Boys. For a great American/ African collaboration in a bluesier vein, try Ali Farka Toure and Ry Cooder's 'Talking Timbuktu'.

TOP PICK

■ **Various Artists** 'The Very Best Of Africa'

you're hitting six (or however many strings) with one continuous motion. As you can probably guess, to perform a technique like this cleanly takes a little work. However, the results are definitely worth it.

PALM AND POP

For the left hand in the 8-bar intro, you need to hold down the triad shapes for as long as possible, to ensure that everything rings out nicely. For the next eight bars, I introduced a little right-hand palm muting. This technique really helps to 'pop' those notes out, and is great for accentuating the rhythm of what you're playing.

Speaking of rhythm, for **BARS 17-24** I decided to get a little clever with the syncopation. Playing wise, it's easier than it sounds, but the timing may catch you off your guard until you're used to it. Finally, in **DIAGRAMS 1-4**, I've included some other major triad shapes that you could use to improvise over the backing track. Guitar playing is like life: the more you put into it, the more you get out of it... GT

DIAGRAM 1

A major triads
2nd, 3rd & 4th strings

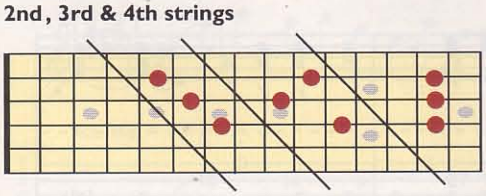


DIAGRAM 2

E major triads
Top three strings

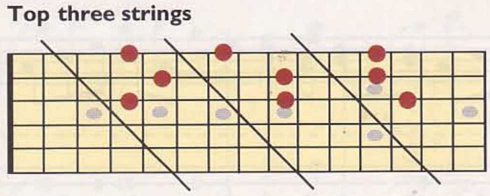


DIAGRAM 3

D major triads
Top three strings

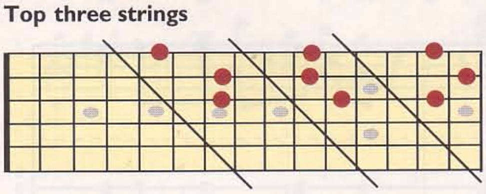
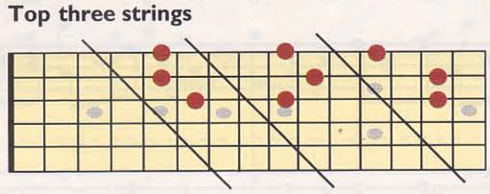


DIAGRAM 4

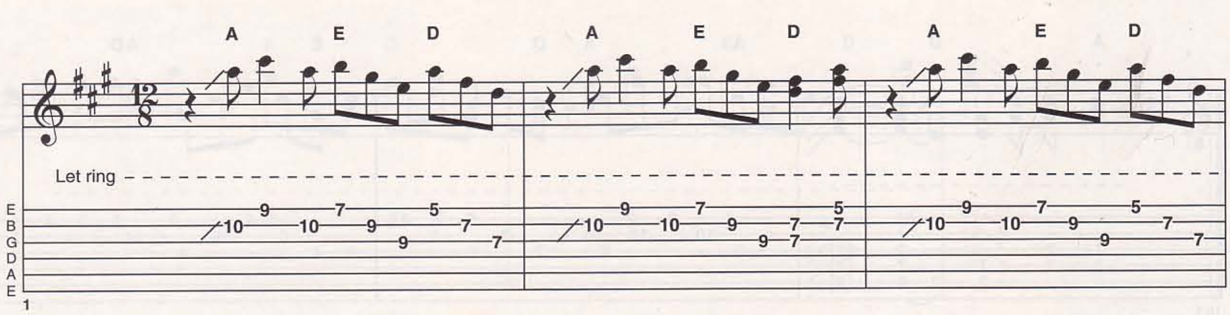
A major triads
Top three strings
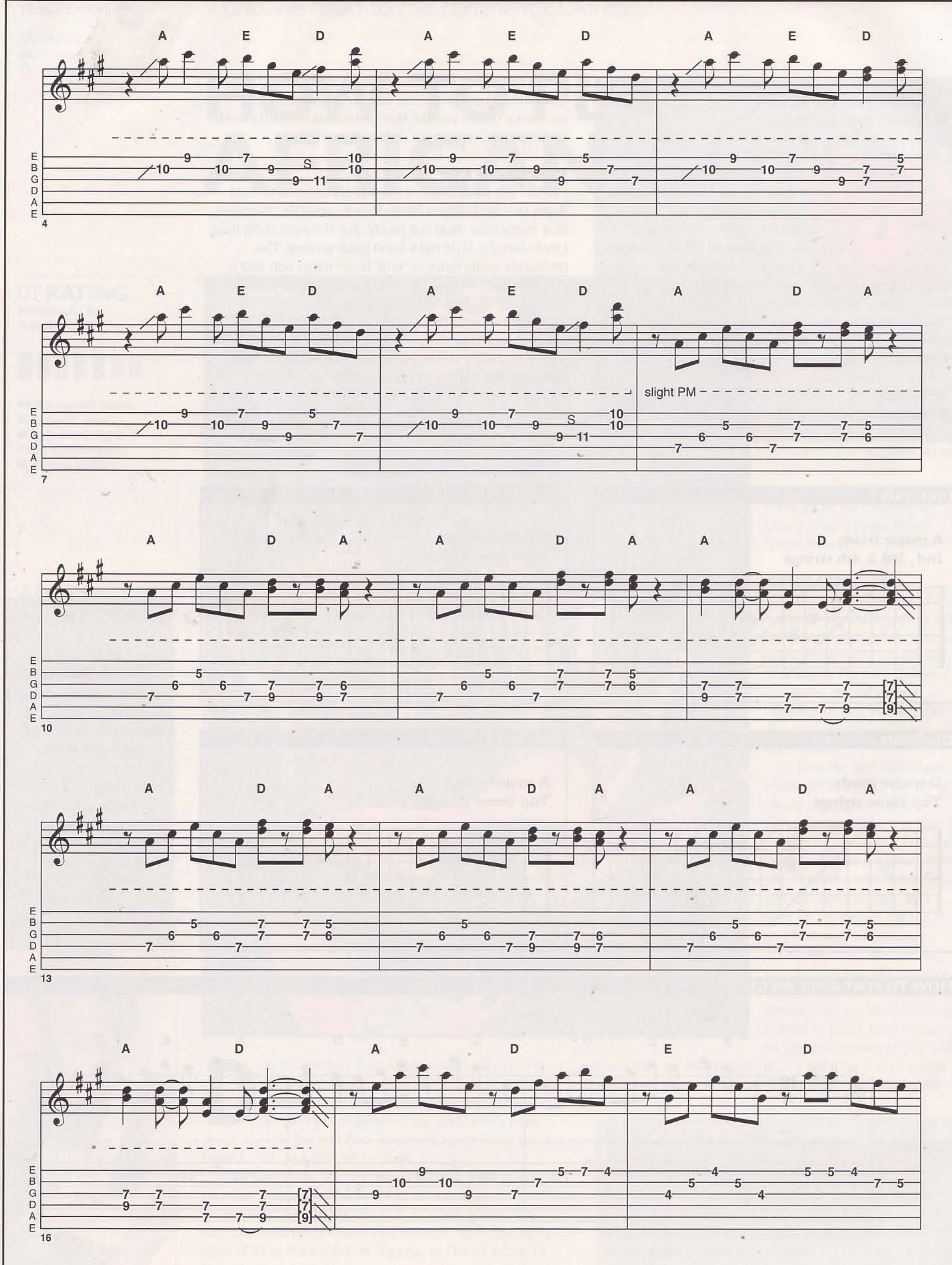


PRO TIP

TRY CYCLING (repeating) the last half of BAR 1, paying special attention to the timing. Set the metronome to a speed or BPM rate where you can comfortably play the two major triads *in time*. There's absolutely no use in practising something out of time, because you'll just get really good at playing out of time!
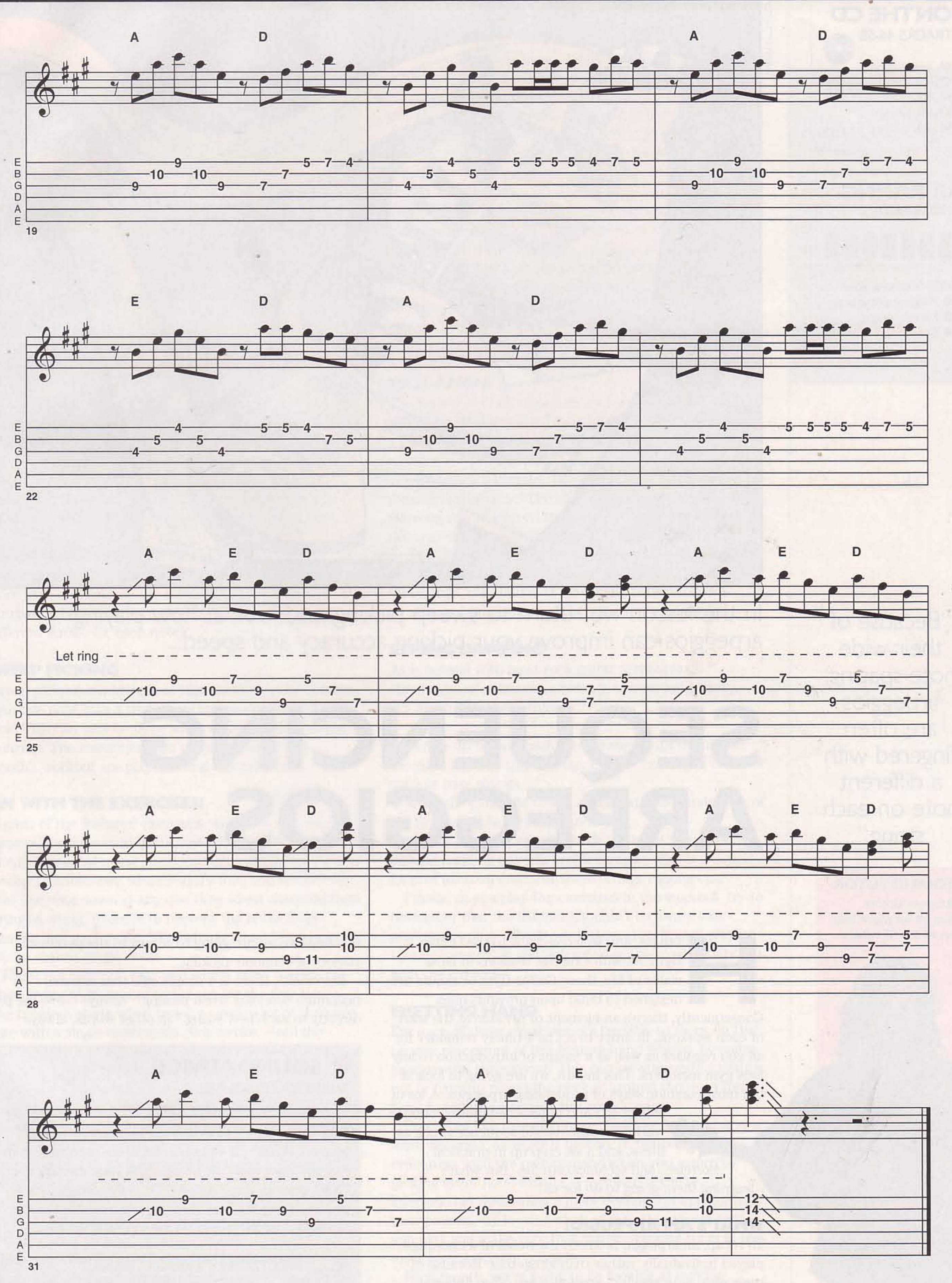
HOW TO PLAY AFRICAN GUITAR

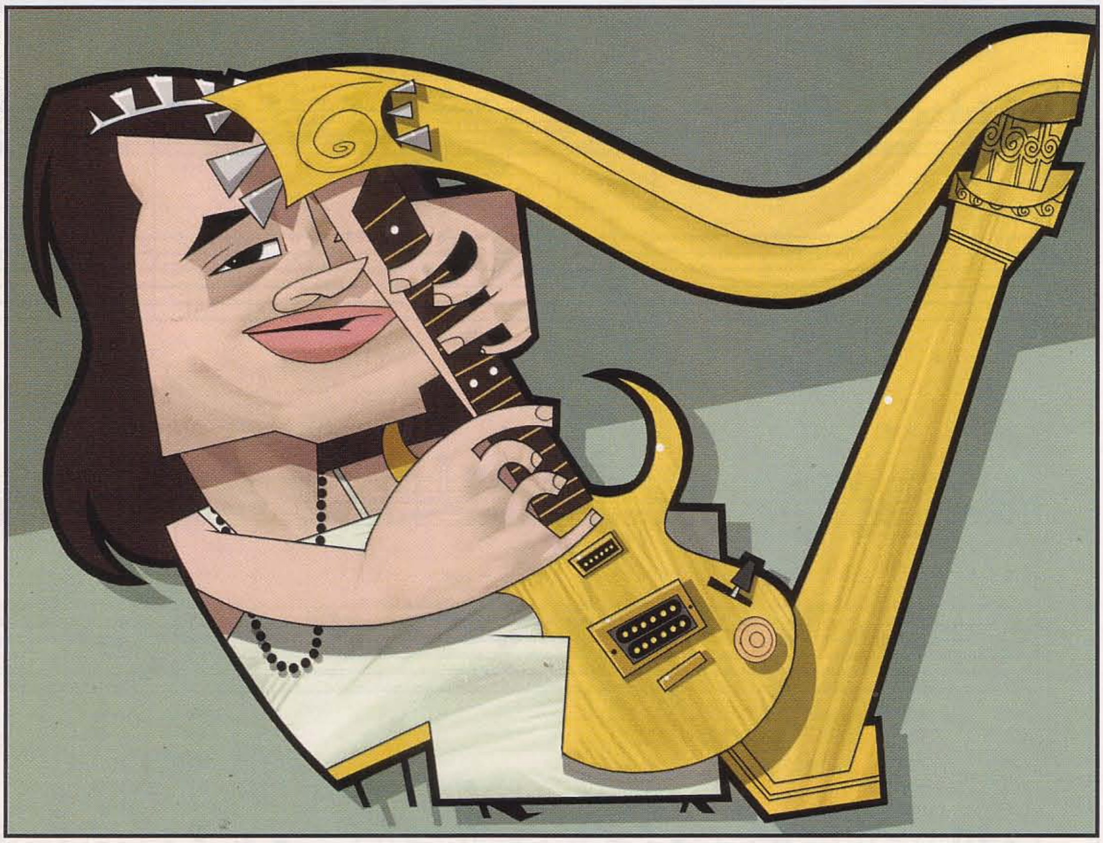


HOW TO PLAY AFRICAN GUITAR ...CONTINUED



HOW TO PLAY AFRICAN GUITAR ...CONTINUED





ON THE CD
TRACKS 46-58

46. Introduction
47.-49. Example 1
50.-52. Example 2
53.-55. Example 3
56.-58. Example 4

GT RATING
MODERATE

Will improve your:
- Picking accuracy
- Timekeeping
- Speed and stamina

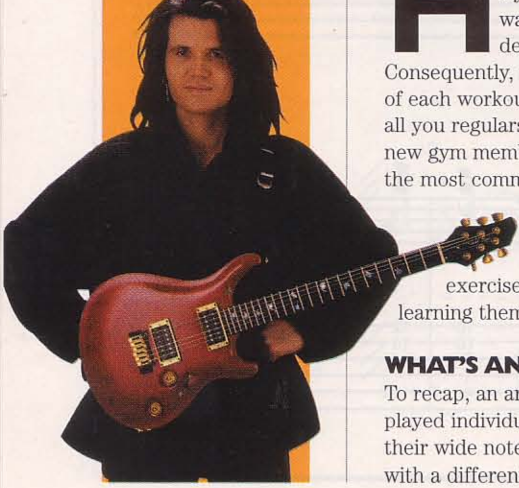
In this lesson we return to sweep picking, and look at how playing arpeggios can improve your picking accuracy and speed...

SEQUENCING ARPEGGIOS

"Because of their wide note spacing, arpeggios are often fingered with a different note on each string."

YOUR GT TUTOR
- SHAUN BAXTER

See p9 for more info on all the GT tutors



Hi there, and welcome back to the Guitar Gym. As with exercise sessions in most walks of life, these Guitar Gym workouts are designed to build upon previous ones. Consequently, there's an element of revision at the start of each workout, in order to act as a timely reminder for all you regulars as well as a means of introduction to any new gym members. This month, we are going to look at the most common ways of sequencing arpeggios. A lot of composed and improvised music contains various mathematical sequences such as these, and a lot crop up in practical exercises and technical studies. But what's learning them going to do for us?

WHAT'S AN ARPEGGIO?

To recap, an arpeggio is where the notes of a chord are played individually, rather than altogether. Because of their wide note spacing, arpeggios are often fingered with a different note on each string. Consequently, for this session, we are going to return to the perennial subject of economy picking.

Remember, there is a simple rule that ensures maximum economy when picking: "Always move the pick directly to each new string." In other words, always

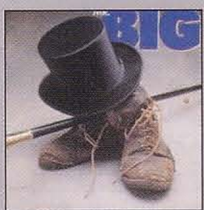
SOUND ADVICE
SHARPEGGIO SOUND

FOR THIS MONTH'S WORKOUT I used my pink Japanese Fender '57-reissue Strat, which is fitted with the Kinman 'blues/rock' set pickups. This went through the OD-2 channel of a Marshall JMP-1 valve programmable pre-amp (with the 'bass shift' on) and a Palmer speaker simulator. The JMP-1 was on the following settings:

Vol	Gain	Bass	Mid	Treble	Pres
12	8	6	-2	5	4

WHILE MY GUITAR MADLY SWEEPS

RECOMMENDED LISTENING



JOHN PETRUCCI (Dream Theater), Yngwie Malmsteen, Steve Vai, Paul Gilbert, (Mr Big) and Frank Gambale (Chick Corea, GHS) are just some of the players who have made sweep picking a feature of their playing. Gambale has pursued the technique most, even making an instruction video 'Monster Licks And Speed Picking' (Warner Bros IMP904818, on VHS and DVD).

TOP PICK

■ **Mr Big** 'Mr Big'

move from a fat string to a thin string with a down-stroke and vice versa. In order to follow this rule, you need to be able to both alternate pick and sweep pick.

ALTERNATE PICKING

Alternate picking is the most economical way of playing more than one note on the same string, and involves alternating between down-strokes and up-strokes (a different stroke for each note).

SWEEP PICKING

Sweep picking is a technique that involves picking more than one note with a single continuous stroke of the pick. This can only be done when changing from string to string. The majority of the notes played in this month's workout are played using this method.

ON WITH THE EXERCISES!

In each of the featured exercises, wherever you see the same pick-stroke used in succession, all of the notes should be played using one continuous stroke (or 'sweep'). Remember, when you try this, you should only hold one note down at any one time when changing from string to string, in order to prevent the notes from running into each other. The listener should just hear evenly spaced single notes.

There is a common trap into which many players fall when trying to learn this technique for the first time. The problem starts when trying to sweep more than one note with a single continuous pick-stroke. Until the correct degree of control has been developed, the notes in question tend to be rushed. In an effort to keep everything in time, it's common to end up playing each sweep as separate strokes. It's vital that you commit to one continuous action, because it's impossible to improve your sweeping if you're not prepared to sweep.

In the past, I've given you a few different things to try if you are not sure whether you are using one continuous sweep movement or not. Here they are again:

◆ Check your pick action in the mirror
◆ Rush the sweep in **EXERCISE 1** with one unashamed up-strum. This shouldn't feel any different to what you were doing before. If it does, you were not sweeping.
◆ Try cranking up the tempo. With sweep picking, if you encounter a point on the metronome, which is medium-paced, and yet it feels like a brick wall, it's usually an indication that you have been splitting all of your sweeps into separate strokes. The 'brick wall' is the speed at which you can no longer play the sweep as separate strokes.

The secret here is often to speed the metronome up even further still. At the faster speed, you have no option other than to sweep pick! Some players find it easier to think of a sweep as a succession of classical-style rest-stokes, whereby every stroke follows through and comes to rest on the next string. This way, it becomes easier to see how sweeping can also be done very slowly, not just fast.

PICK ANGLE

The pick should be angled on each down-sweep, but should be held straight for each up-sweep. Ideally, you should show a very small amount of plectrum to the string when picking (about 2mm).

Then, when sweeping, the fingers and thumb of the picking hand can act like stabilisers on a child's bike – allowing you to lean on the back of fingernails during down-sweeps and on the side of thumb during up-sweeps. This helps to angle the pick in the appropriate way. Note that if you show too much of the plectrum to the strings, the change of pick angle between down-strokes and up-strokes will become too pronounced.

STRING DAMPING

As is normal with most rock guitar techniques, elimination of extraneous noise is also an issue here. Try and follow these rules:

◆ Follow up behind each down-sweep with the side of the right hand so that it rests, karate-chop style, on all of the idle bass strings.
◆ Mute all of the idle treble strings with the underside of the fingers of the fretting hand.
◆ Also, if possible, rest the back of closed fingers of the picking hand on any idle treble strings – this is a double form of insurance against these strings ringing out.

Finally, as you play the exercises in the workout, try to remember that the listener shouldn't be aware that you're sweeping – that's our little secret. If your playing sounds 'sweepy', it will detract from the music. Right, on with the exercises...

FRETTING HAND

For each of these exercises, it's possible to focus on the precise placement of the fretting-hand fingers, by using hammer-ons throughout. This can be achieved by tying a rag or hairgrip round the neck at around the third fret area, in order to dampen any open strings.

Practising like this will ensure that the fretting hand is more accurate, allowing it to work in tighter co-ordination with the picking hand when you return to picking every note. Finally, remember, if you're interested in developing a more economical approach to your picking, try looking at all of the other things that you play and make sure that you are picking them in the most economic way possible.

Next month, we're going to be looking at making your playing more dynamic. See you then! GT

PRO TIP

IF YOU PLAY lightning-fast sweeps up and down the neck constantly, your listeners will quickly get bored. But throw a sweep arpeggio into a definite melody and it will grab people's attention much better. It can also act as a clever way to get from one area of the fretboard to another.

The Guitar Gym
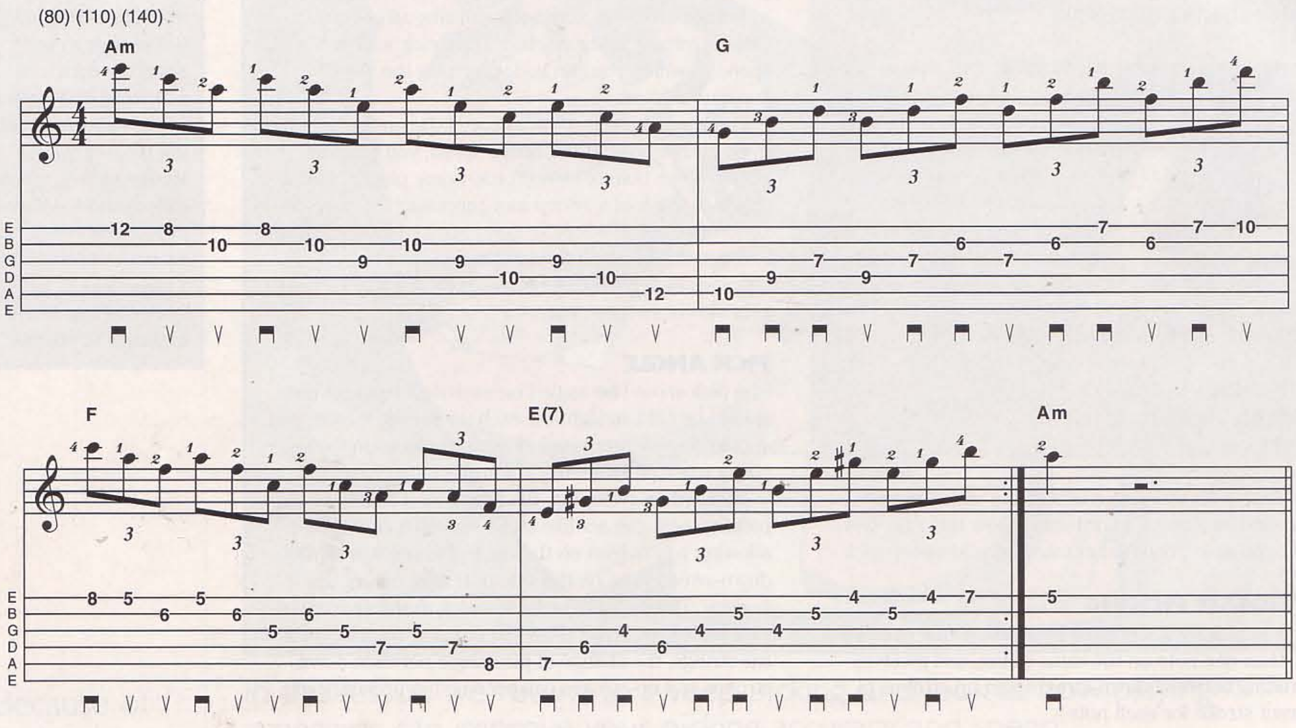
SEQUENCING ARPEGGIOS

GUITAR GYM

ON THE CD TRACK 46-58
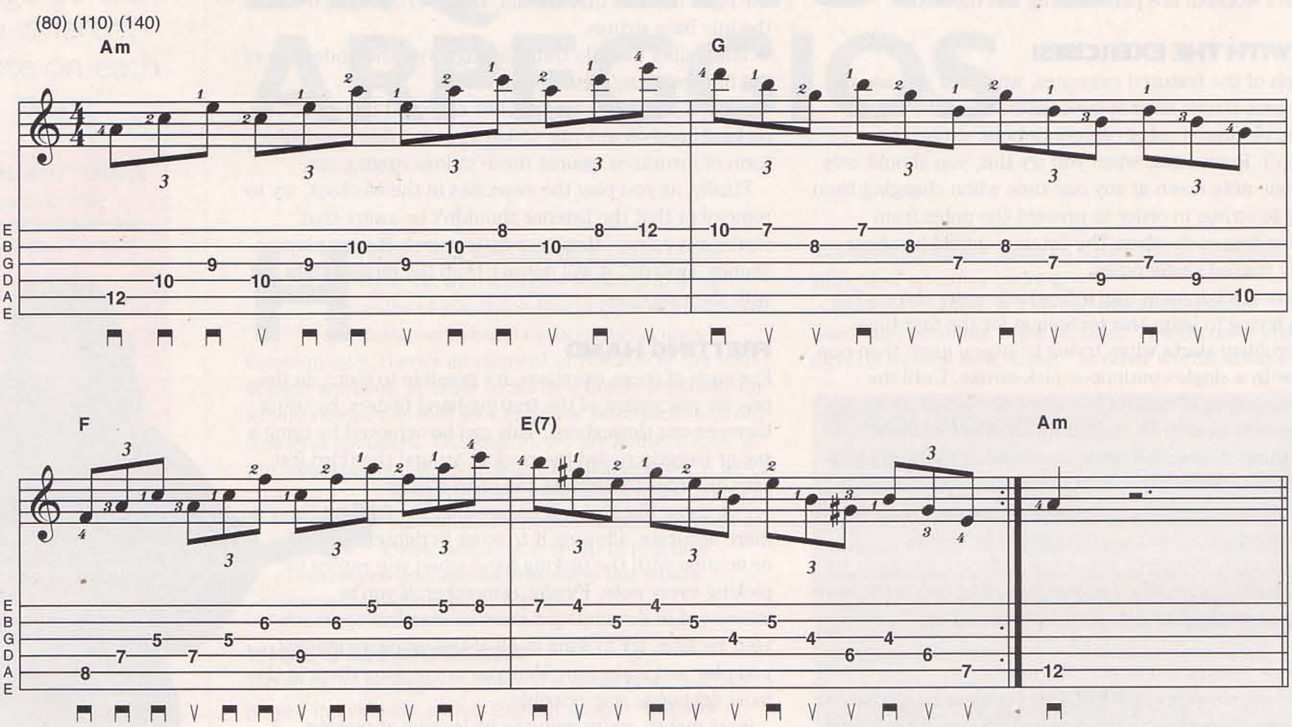
EXERCISE 1

THIS FIRST EXERCISE is based around a sequence of three. As you can see, this entails playing a series of three notes (up or down) from each note of the arpeggio in turn. You may find fingering these exercises a bit tricky (especially **EXERCISES 3** and **4**), so make sure that you follow the fingering suggestions in the transcription.
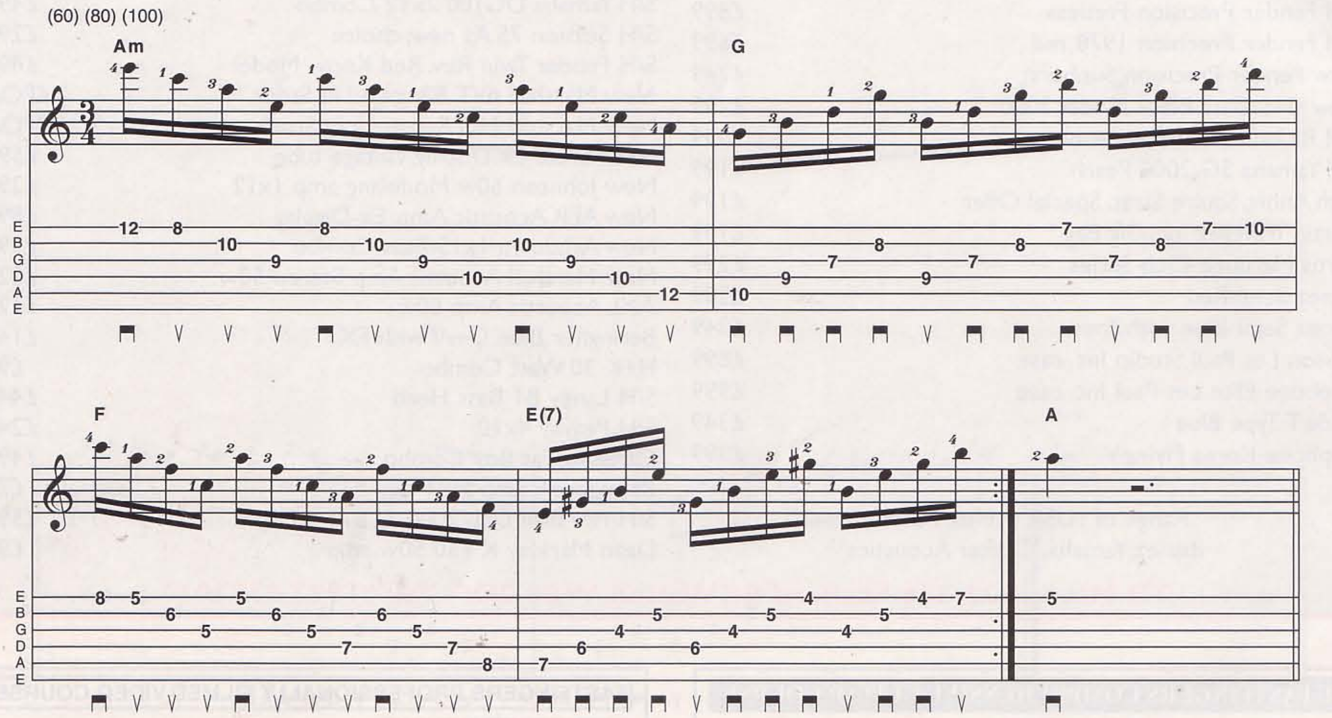


EXERCISE 2

HERE, WE'RE TRAVELLING in the opposite directions (up and down each arpeggio) to those shown in **EXERCISE 1**.



EXERCISE 3

THIS EXERCISE INVOLVES playing through the same arpeggio sequence, only this time using a sequence of four, rather than three. This will put your timekeeping under more scrutiny, as it's easier to get away with a badly played triplet (as featured in the previous two exercises) than a group of four. As usual, make sure that you can tap your foot along to the metronome as you play through each exercise. This is important.



EXERCISE 4
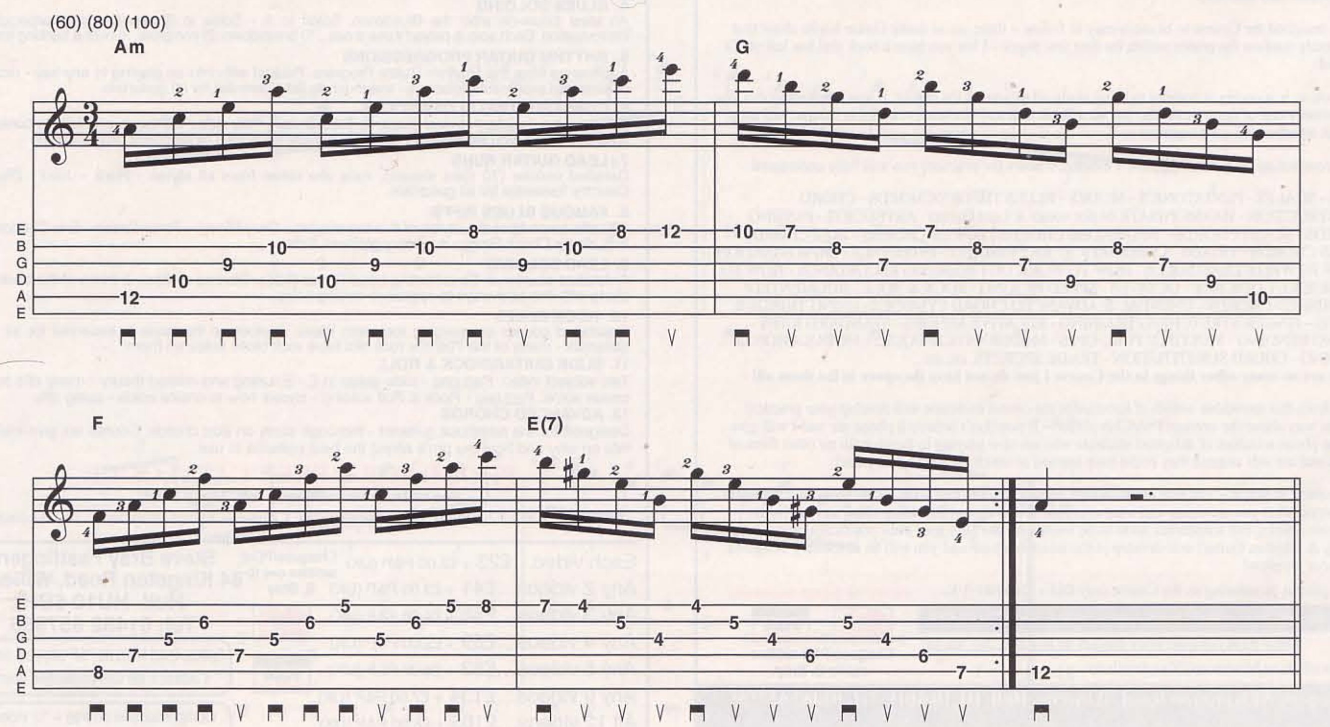
AS YOU PROBABLY guessed, this exercise involves travelling in the opposite directions to those shown in **EXERCISE 3**.

